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## Journal *of* the Art Department

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**Journal of the Art Department**

*Editor*—Violette de Mazia

*Associate Editor*—Ellen Homsey

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The essays, etc., appearing in the issues of this Journal will, for the most part, be derived from the work of seminar students, alumni, and members of the staff of the Foundation Art Department. On occasion, articles and pieces will be published not directly concerned with the Foundation's philosophy but representing original work by the Art Department's students and outside contributors which the editorial staff considers to be of general interest to the Journal's readers. Publication occurs twice a year.

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JOURNAL *of*
THE ART DEPARTMENT

Vol. V Spring, 1974 No. 1

# Creative Distortion IV.*

*by* Violette de Mazia†

## Portraiture II: Traditions and Technique

The general intent of our discussion‡ has been to demonstrate that the principle of creativeness by its own nature entails distortions, *i.e.*, departures from the literal facts of the subject, and that the justification for these distortions is to be found in their pertinence to the expressive identity of the artist's work. To this point, we looked to see what, for instance, levitating a section of cloth and a pear did for Cézanne's "Peaches and Pears" (Plate 59), what levitating the man's torso did for Titian's "Man and Son" (Plate 2) and what severing the sitter's head did for Tintoretto's "A Venetian Senator" (Plate 3).

In the preceding essay,¶ the principle of Creative Distortion was shown to apply equally to portraiture as to any other type of painting, provided the painter were interested in expressing values that belong to his medium and not in satisfying the multitude of possible extraneous demands imposed

* Much of the material of this essay was originally presented in class demonstrations. This article is the last in a four-part series on the topic of Creative Distortion.

† Director of Education.

‡ Violette de Mazia, "Creative Distortion," *The Barnes Foundation Journal of the Art Department*, Vol. III, No. 2 and Vol. IV, Nos. 1 and 2, (Fall, 1972; Spring and Fall, 1973).

¶ *Ibid.*, Vol. IV, No. 2, (Fall, 1973).

upon him by the special circumstances portraiture gives rise to. Implicit in this is the idea, discussed elsewhere,* that a work of art, whatever its subject and regardless of the meanings that subject itself might have, is an object in its own right, with its own characteristics and meanings. Correspondingly, our study of the Titian and Tintoretto portraits† led us to the observation that each man's distortions belonged to, and were instrumental in developing, a unique expressive statement: Titian's "Man and Son," for example, presents a particular kind of massive, sweeping legato, a power, a weighty forcefulness tempered by a graceful gentleness, a deep, warm, muted, glowing color richness, all embedded in a dynamically interlocking compositional framework; Tintoretto's "A Venetian Senator," on the other hand, is characterized by a staccato rhythmic activity of swirling, contrasting units of light and dark colors, a quick, abruptly forceful intensity that pervades all his picture means—conveying thereby a qualitative insight quite different from that of Titian, despite the fact that the two artists were more or less contemporaries and worked in the same place and under the same cultural influences.

Our concern with the Titian and Tintoretto portraits primarily centered upon understanding the rôle of distortion in determining, contributing to, the *what* of the artist's statement. In the present essay we shall shift the emphasis to the rôle of this distortion in *how* he says what he has to say. More specifically, we shall examine the departures from subject facts from the point of view of the overall way of doing that constitutes a part of the traditional heritage of a given artist, as well as of particular ways of doing that the artist himself evolved in the course of his personal venture in aesthetic expression. Our examples will continue to be drawn from portraiture and will touch upon a number of traditions.

The first of the works we shall study is "Portrait of

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* *Ibid.*, "Aesthetic Quality," Vol. II, No. 1, (Spring, 1971), pp. 3–27.
† *Ibid.*, Vol. IV, No. 2, (Fall, 1973).

a Woman" (Fold-out Plate 18)* by François Clouet. Clouet was a contemporary of Titian and Tintoretto,† but he came from Flanders rather than Venice and worked in France at the king's court.

It is, of course, possible to use Clouet's painting as a source of information or as a springboard for recalling things we already know without having seen this Clouet. We could, for instance, discover the name of the sitter—no doubt one that would roll gracefully off the educated tongue, such as Mlle Marie-Louise de la Michodière—and we might go on to observe that our lady is dressed in the elaborate costume of the court of Henry II, the son of the famous king Francis I, whose portrait was painted by François' father, Jean Clouet. Indeed, these are the very sorts of facts upon which most museum lecturers, catalogue writers and art history teachers concentrate in a pretense of "explicating" a painting, and, while the resulting yarn might be fascinating, might, in fact, itself be a work of art, it does not for that illuminate or tell what the picture is as a significant aesthetic entity.

There are, however, things within the Clouet portrait that are of interest in a broader sense than that offered by the subject or surrounding historical circumstances, things relatively independent of our possible curiosity about "Mlle de la Michodière" or the costume of the times. In order to perceive them, we should look for what Clouet did at his easel, not what "Marie-Louise" did at court, *i.e.*, what Clouet did to and with his subject, his expressive means and the traditions of painting that he knew.

Although he was, as we noted, contemporary with the height of the Venetian tradition, Clouet did not endow his portrait with the robustness, power, bigness, forcefulness, warmth, monumentality of Titian and Tintoretto. Units are exquisitely chiselled rather than ruggedly hewn or carved out of a block, as in Tintoretto, or weightily modelled, as in Titian, and are given a fragility and brittleness instead of the Venetian mountainlike impressiveness. In essence, then, we

* For the reader's convenience in following the analyses in this Journal, reproductions of the main works considered appear on fold-outs that can be exposed while the text is being read.

† Clouet: 1510–1572. Titian: 1477–*c.*1576. Tintoretto: 1518–1594.

find a daintiness, a delicacy, a lightness, a fineness, a coolness, a cameolike preciousness, a refinement that is jewellike in its precision.

Whether such characteristics belonged to the sitter, we have no way of knowing, but we do discover the same characteristics in portraits of men attributed to Clouet (*e.g.*, Plate 17). Thus, we may say that the above qualities are due to the artist's imaginative perception of the girl and her setting and to his re-creating the subject in terms of qualities intrinsic to the means employed. In the course of this process, distortions occurred: for example, the flesh is of an eggshell-alabaster texture; the filigree delicacy of the ornaments is emphasized and used to establish a dainty patterning; the dress and hair are contrasted to, as they are made to sandwich in, the smoothly painted face, setting it off and being set off by it. At the same time, these units maintain an inter-supportive relationship: they belong together not only by way of the unity naturally attending their mutual participation in delineating the subject, but also by what each contributes to the picture idea. For instance, they embody a sequence of repetition-with-variation of a number of picture elements: a pink color* that occurs in the hair, the garments and the lips; such dainty linear activity as that of the quasi-set curves in the bodice, ruff and shoulder puffs and in the hair, eyebrows, nostrils, forehead, cheeks and chin; and the beading theme of the ornaments carried out in the eyes. All of these separate motifs are yet drawn together into a single unit as they are set off by the simple background that itself gives to the figure a gentle distinctness and a relative forcefulness.

With all that it serves to set off the figure, the background also belongs to it, and vice versa: each completes the other, as it were, by the fact of both entering into the cool tonality of the color, the general semi-opaque texture and the subtle

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* Unfortunately, the reader cannot confirm for himself, or indeed follow in a full way, the points made about the color in this Clouet or the paintings dealt with subsequently without seeing the works themselves. Since, however, color is the artist's primary tool, and since what he expresses is ultimately in its terms, discussion of color cannot very well be avoided. It is to be hoped that the reader will at some time consult the original works. Needless to say, color reproductions, with their obvious inadequacies, would not serve the purpose.

light-dark relationships throughout the canvas. Compositionally, their interaction is based on a particular adaptation of a balance of equivalents: as the figure is slightly decentered to the left, it is gently pulled back by the shaded region in the setting at the right. Furthermore, this shaded area corresponds in its curve to the curves that are replete in the figure. It also creates a delicately airy space: if we were to eliminate the shaded area, the figure would be abruptly isolated.

Each of the factors and their relationships noted above are part of the *how* of Clouet's aesthetic message. Many of them—such as the play of the linear patterns, the color shapes, the dots or beads—tend to appeal to, or entertain, our eyes, rather than to stir us deeply. This is an aspect of the painter's statement that we call decorative.

The decorative aspect is not lacking in the two Venetian portraits* studied in the earlier essay, but it does not predominate in them as it does in the work of Clouet. To justify this assertion, we might draw a brief comparison between the Venetian and the French paintings: in the former, as we saw, the patterning and the sensuousness of color are immersed in a meaty core of solid substance, a substance to which the decorative elements lend a palatability—like a solid chunk of roast beef, crisply browned, made exciting to the senses and sensuously appetizing by its own juice from within. In Clouet, on the other hand, though the decorative aspect is well merged as an organic part of the picture substance, the matter itself is slighter; it is a salad, perhaps, in which all that goes to make it up—cool green lettuce, snowy-white cottage cheese, a yellow slice of pineapple in which a green olive stuffed with red pimento has been placed, strips of green pepper—is unusually appealing to sight and taste, and not an item could be excluded without damaging the effect of the whole. In other words, the decorative in Clouet is not simply imposed on top—as frosting on a cake, a sprig of parsley on a steak or sauce

* Titian's "Man and Son" (Plate 2) and Tintoretto's "A Venetian Senator" (Plate 3).

poured over roast beef. Rather, the decorativeness is *of* the matter, the substance, of the picture.*

We can summarize our findings thus far by designating the elements that Clouet used in making his departures from the subject facts, the elements through which he expressed his unique, personal aesthetic interests. These include his color and the other basic means, the patterning, the linear motifs, etc., and, in addition, what he knew of the life and milieu of the sixteenth-century French court—its refined elegance and decorativeness that were quite different in character from the grand scale of Venetian opulence. He also used something which is always a part of the artist's equipment, namely, his knowledge of the traditions of painting, or, more specifically, his knowledge of those particular traditions that offered ideas which served to enrich his own native vision—in his case, not the Venetian, but the Flemish (*e.g.*, Jan van Eyck and Peter Christus), the Florentine, the French Miniaturist and the particular tradition of which he and his contemporaries in France were the body, as represented, for example, by the work of Corneille de Lyon. As he adapts elements that characterize these various traditions, Clouet distorts them to make them do his bidding.

Tradition, it has been said, can be like a lamp-post: either it functions as a crutch to hold up a drunk, *i.e.*, someone afraid or incapable of standing on his own two legs, or it serves as a beacon to illuminate a person's own path.

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* To clarify this point more fully, we might take a quick look at Paolo Veronese's "Venetian Woman" (Plate 13) from the point of view of the relationship between the decoration and the substance. In this respect, the Veronese stands halfway between the two Venetian examples on the one side and Clouet on the other: in Veronese's portrait the decorative is more in evidence than in Titian's and Tintoretto's, while its color substance is deeper and weightier than is Clouet's. It is not, however, for that more successful than Clouet's, for, as a matter of fact, its decorativeness is less well integrated with its structure: it is less organic, more *on* than *of* the substance. In short, it tends to be the sauce poured over the roast or the parsley added to the steak, rather than the meat's own appetizing juice. This distinction is especially evident if we compare the pattern made by the necklace and the hair in the Veronese with that in the Clouet. In the Veronese the highlights on the hair are superficial, and the necklace replaces part of the neck rather than bedecks it. Clouet, with slighter material, has a greater degree of structural coherence. A dainty salad at its level can be a more successful culinary achievement than the more ambitious, substantial, smothered-in-gooey-sauce roast.

In Sargent,* we had an instance of someone lacking an ability to stand by himself: his use of Manet's brush work was merely eclectic, unmodified by any contribution of his own. Clouet, in contrast, used other men's ideas for new, legitimate aesthetic purposes, and he imbued the borrowed ideas with the meanings of his personal vision. Thus, for example, he borrowed from the Flemish tradition the descriptive linear drawing and the sense of elaborate detail (*e.g.*, Plate 16), as well as the exotic texture of flesh painting (*e.g.*, Plates 14 and 15), but, at the same time, he transformed these features, lightened them, made of them a daintier thing, in part by ideas adapted from the filigree decoration of early French illuminated miniatures (*e.g.*, Plate 10). From the Florentines, such as Botticelli (*e.g.*, Plates 4 and 11), he derived the linear decorative patterning.† From Uccello (*e.g.*, Plate 5) and Pollaiuolo (*e.g.*, Plate 9) he carried over the one-piece type of modelling, in opposition, for instance, to the in-and-out modelling of Tintoretto. And from the Florentine tradition as a whole he borrowed the clean-cut linear definition seen in the work of the above-mentioned artists. Clouet also learned from his French contemporary Corneille de Lyon (Plate 7), in whose work he found a proportioning of figure

* Violette de Mazia, "The Case of Glackens vs. Renoir," *ibid.*, Vol. II, No. 2 (Autumn, 1971), fnt. p. 21.

† It is interesting to compare the character of the line in Clouet with that in his German contemporary Lucas Cranach. In Cranach (Plate 12) the dainty linear patterns decorate a heavy substance. In the Clouet the substance decorated by the dainty linear patterns is itself dainty.

Similar differences in the relationship of the decorative to the expressive occur in German and French architecture, food and even language. In German speech, for example, the mentally sensuous delicate subtlety of syntax involves words of rugged guttural sounds and heavy cadence; in German food, whipped cream will be used as an adjunct of a solid piece of meat, or a dainty garnish of anchovies and thin slices of lemon will be put atop the fried, breaded Wiener schnitzel. In German architecture, projecting carved figures and ornamentation that cut lacy patterns in space often adorn monuments impressive by their massive proportions—an embroidered organdy bib on the workhorse. In corresponding French instances, the delicate and subtle decorative elements generally enhance a basic substance that is itself delicate and subtle. This distinction, with exceptions, of course, along the way, between the French and German tradition can, I believe, be duplicated in their respective work in music, sculpture, manuscript illumination, as well as the art of dressmaking. In short, as clearly illustrated in the Cranach and Clouet, decoration, or sense appeal, when delicate, in the German tradition tends to appear whimsically superimposed; in the French, it is, more often than not, one with what it decorates.

and a small-scale size of panel* that afforded him a means of developing his own picture meanings—meanings embodied in the peculiar eggshell-alabaster delicacy, the muted, gentle colorfulness, the miniature daintiness of pattern, the subtlety of the one-piece modelling, etc., in a set of relationships that is his alone, to be found nowhere else.

To put it succinctly, all the borrowed features in Clouet are re-created into a new entity modified by the artist's own dainty delicacy and rigid, pert grace. No more did he make of his sources an imitative use than he did of his subject, but creatively distorted those elements available to him, among which we include other men's ways of doing, for the expression not of the subject, not of the techniques or characteristics of his predecessors *per se*, but of those qualities which identify his own aesthetic experience. Indeed, this same subtle (*i.e.*, non-obvious) delicacy remains in the French tradition, altered, distorted, for, again, the sake of other expressive ideas: it is taken up by the eighteenth-century painters, in whose work both the decorativeness and the daintiness are, however, most often over-emphasized, become almost blatantly frilly, so that the eye-appealing aspects of the subject facts usurp the place of picture expressiveness (*e.g.*, Plate 54); the patterning delicacy reappears in Ingres (Plate 6) in the nineteenth century and is further re-created by Renoir (Plate 8), where it is infused with a Venetian kind of substance. It is in this sense that the elements of a tradition are both instances of and instruments for creative distortion.

Our second example is "A Dutch Burgher" by Frans Hals (Fold-out Plate 33), a Dutch portrait painter of the seventeenth century. Here we shall again see that the meaning of a painting results from the interaction between the artist and his means, in the course of which something happens: a new visual object emerges, in which all elements are distortions in reference to their occurrence elsewhere—the subject, the traditions borrowed from, and so forth—as they are made to serve the present picture purpose. Hals lived approximately a century later than Clouet, Titian and Tintoretto† and worked in Holland.

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* The Clouet painting measures $11\frac{1}{2}'' \times 8\frac{7}{8}''$.
† Hals' dates are 1581?–1666.

In general, we may say that the painting itself discloses as much about Hals as it does about the subject: there is, overall, a relative superficiality, an obviousness rather than a subtlety, a shallowness rather than a depth of perception. From this we can ascertain Hals' failure to grasp essentials of things, his getting arrested on literal surface characteristics of the subject facts and of the technique of doing. His textiles, for instance, remain paint, and it is left to us to read, for example, "cloth collar" into the specified area. There is also a superficiality in his use of color, the light-dark modelling, the light itself, the brush work: they all describe, report on, surface facts, as does, too, the momentary facial expression and twinkle of the eye—a case of illustrative literalness, the meaning of the moment, at the expense of the intrinsic expressiveness of the artist's means and of the picture. We might further add that the color is drab and arid; this is especially evident if we compare the blacks in the Hals with those in Velásquez (Plate 22), El Greco (Plate 19), Courbet (Plate 20) or Manet (Plate 70).

There are, however, two important qualifications to be remarked in our criticism of the Hals portrait. First, we should note the picturesque simplicity of the total compositional pattern—an envelope formation made of four large triangles, the apexes of which meet at the center as do the four flaps of a sealed-up envelope (see Diagram, Plate 32); this establishes an all-encompassing consolidating relationship between the background and the silhouetted figure that imparts a quiet drama to the picture as a whole.*

The second redeeming feature in the Hals is to be found in the unit made by the hands and the watch, which, as a picture area, is expressive of subtlety, strength, vigor, a sense of actuality—all pervaded by a drama of internal space and movement. Indeed, we can isolate the area (see Plate 31),

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* The silhouette of the figure against the setting, together with the use of black or other dark color, often occurs in Hals' contemporary in Spain, Velásquez (*e.g.*, Plate 22). It later recurs, each time, for another purpose, in Courbet (Plate 20) and Manet (Plate 21). In Manet it is adapted for an effect opposite to that of Hals: it is a silhouette of units stripped of all surface details, generalized. In Courbet the silhouette is adapted to a volume rather than being of a flattened shape.

and it still says "convincing actuality of relationships" and says it in so integrated a way as to read as a thoroughly realized, "abstract" picture in itself, for the color, the light-dark relationships, the pattern of the brush strokes, etc., here both describe and enrich and, as they do so, reveal a grasp of essentials. It is an example of expressive illustration, constructive distortion, in contrast to other areas of the painting, where we are given merely the facts, bare of the intrinsic qualities of what makes them up. Had Hals been able to carry the subtle perception shown in the hands throughout the painting and throughout his work in general, he would deserve a place among the great portraitists; but, by and large, he was content to treat the means as ends in themselves, for the sake of an ostentatious, dashy technique, a clever exercise in craftsmanship, giving the effect of achieving, without really doing so, something worthwhile. The bravura of his handling of the means, showy and shallow, is typical of the majority of his mature work (*e.g.*, Plate 24).*

Hals, as we said, belonged to the Dutch tradition of the seventeenth century. The particular features of that tradition include an interest in episodic scenes and a close-up, naturalistic view of the things of daily existence, such as we note in the work of the Dutch painter Berckheyde, for example, in his "Street Scene" (Plate 68).† This is directly counter to the epic grandeur of the Venetians, their large-scale vision and sense of the majesty of nature, as found, for instance, in Titian's "Endymion" (Plate 61) and in the paintings of Claude, a French artist working in the Venetian tradition, for example, "Harbor Scene, Venice" (Plate 67). In the Berckheyde, we are made to focus first on the foreground activity, the nearby episode, and only later to move on to

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* Hals' portraits done before he developed his manneristic technique (*e.g.*, "Portrait of a Young Woman," Plate 1) reveal, on the whole, a sensitive grasp of character and a convincing handling of the plastic means and are as yet devoid of technical ostentatiousness. "Portrait of a Young Woman," done in 1634, is a relatively early work. "A Dutch Burgher" represents the latter part of his middle period; it is dated 1643.

† The interest in the episodic that the Dutch tradition offered was carried over into the eighteenth century in the work of the French painter Chardin (Plate 60) and from him in the work of such artists as Courbet (Plates 20 and 55), Daumier (Plate 65), Manet (Plate 70), the Impressionists (*e.g.*, Plate 63), Renoir (Plates 57 and 58), Cézanne (Plates 26 and 59) and Matisse (Plate 56).

the middle ground and distance. In the Titian, we travel fast from the foreground narrative over the middle area to be pulled to and held by the focalizing light in the background sky and the intensified blue of the distant mountain; and, together, all three sections cover a vast expanse that recedes very directly to a great depth in space. In the Claude, too, our eye sweeps, even more rapidly than in the Titian, over the foreground and is led to focus on the regions deep in space. This difference between the Dutch conception and the Venetian may be due to the difference between living in Holland and living in Italy: because of their northern climate, the Dutch stayed nearer home and more often in- than out-of-doors; the Italians, on the other hand, were, in their warmer region, more at one with outdoor nature.

A nearby view of the countryside or of indoor life does not, of course, necessarily lead to the superficiality generally exhibited by Hals. Other Dutch painters, such as Vermeer (Plate 29) and Rembrandt (Plate 27), the latter a contemporary of Hals, were far from shallow. Nor is it the twinkle in the eye, the momentary, "candid-camera" effect of the facial expression that we hold against Hals; two other portraits, for instance, that also show a twinkling eye—Antonello da Messina's "Bust of a Young Man" (Plate 30) and Rembrandt's "Self-Portrait" (Plate 28)—yet have, each in its own way, a set of intrinsic qualities of color and composition that give them an interest over and above their immediate illustrative character. In the Hals, however, there is little else conveyed besides the physical traits of the subject; what was used to make up the picture remains, relatively speaking, itself—paint, smiling man, brush strokes, an everyday sort of gesture—without reference to such meanings as bespeak a personal, imaginative perception.

In Hals we find the origin, the source, of a distortion that became characteristic of the technique in Manet's work—the flat, squarish touch of the brush, with attention given to the shape, size and direction of each stroke. In Manet, however, this distortion is made a means of expressing aesthetic ideas; it is used to give the gist of the subject (*e.g.*, Plate 70), the very opposite of the purpose for which it was generally employed by Hals—*i.e.*, for a surface literalness.

Following Manet, it reverts, in the hands of the aforementioned Sargent (Plate 23), as well as Sloan (Plate 69) and Robert Henri (Plate 25), among others, to the flashy pattern of Hals. The difference between the creative and non-creative use of this distortion is particularly apparent if we compare a small area in a Manet (see Plate 72) with one in, for example, a Sloan (see Plate 71): in the Manet, the primary aim, as the paint is applied, is to draw the essentials of the unit, and, as a natural result of this, we have a pattern of brush strokes; in the Sloan, on the other hand, the brush strokes are so used that they primarily pattern the area on which they occur with their own essentially decorative shapes and color. Again, it is the lamp-post as a beacon *vs.* the lamp-post as a crutch.

To sum up what we have seen of Hals: it is evident that he shows technical skill in using the painter's medium, the subject and the elements of the tradition in which he worked. Beyond that, however, he does not go; instead, he reveals a relative paucity of ideas, a shallowness of perception, a lack of imaginative sensitivity, of ability to grasp essentials of a situation and to transform them into qualities intrinsic to his means. Thus, in Hals' interaction with his resources something happened to them, each was put to work in a picture context; hence, distortion occurred. But what that was is not completely justifiable on aesthetic grounds, is not, in the full sense of the word, creative.

We shall conclude the demonstration with two modern examples—a portrait by van Gogh and a figure-piece by Soutine. Both of these works show borrowings from more or less remote traditions, employed for the telling of a varying degree of aesthetically significant meanings.

First, van Gogh's portrait "Postman" (Fold-out Plate 40). We might begin by commenting that, if we see what the painting is as a painting, we shall be able far more accurately to judge van Gogh as an artist than are those people who, because of the romanticized stories about him rather than because of any intrinsic merit perceived in his work, hail him blindly as a top-rate master and see in his canvases what the hullabaloo about him as a man makes them see.

What we are going to look for in the painting is not what van Gogh did to his friends or his ear, but what he did that

is before us on the canvas, what he did to and with his subject, his color, his paint, his technique and the traditions at his disposal. We can easily see obvious, gross departures from normal or known facts of a face, a garment, volumes in space, background textile or paper. In the area of the setting, for example, the decorative motifs are detached, so that they stand in space in front of their ground; further, the shapes and colors of these motifs are emphasized as color areas and curvilinear arabesques and bright rosettes. As such, they are akin to the effect van Gogh also achieves in his distortion of the areas of the cheeks, eyes, throat, beard, buttons and coat. The consistency of these distortions in both the figure and the setting yields a novel, compact composition, organized as it is in great measure upon the decoratively linking relationship thus established between background and figure. In principle, though only up to a point, the use of these detached units as elements of the overall picture unity is not very different from what we saw Tintoretto doing in "A Venetian Senator."*

It might, incidentally, also be mentioned that, in these particular instances, both Tintoretto and van Gogh used a bearded man as the subject. This similarity does not, however, as we can clearly see, means that the artists attempted to do or say the same thing, for a picture is not a record of what the subject was, but of the artist's experience of it. In the van Gogh, for instance, the result of his interaction with such a man is more directly, though not more fully, decorative than that of Tintoretto: whereas in the van Gogh the color and linear elaborations are played upon for their appeal *per se*, in the Tintoretto the color, the swirl, with all their appeal, are also an integral part of substantial volumes in three-dimensional space.

The decorativeness in van Gogh—the vivid, exotic color scheme and the patterning of arabesques and flat areas— is largely derived from the Japanese tradition, specifically, eighteenth- and nineteenth-century woodcuts, prints of which were arriving in France as the packaging for imported tea. Such prints influenced many of van Gogh's contempo-

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* Violette de Mazia, "Creative Distortion," *ibid.*, Vol. IV, No. 2, (Autumn, 1973), pp. 22–24.

raries as well, and the difference between his usage and that of others—for example, Manet (Plate 53) and Monet (Plate 36)—points up the variety of ways in which a tradition may be altered, modified, distorted, for the sake of an individual perception of aesthetic values. Sometimes in van Gogh (*e.g.*, Plate 37), as in Manet and Monet, the Japanese works were actually taken over as subject material. In addition, van Gogh made some free copies of the prints (*cf.* Plates 34 and 35).

So, then, we may conclude that van Gogh's experience of his subject was influenced, in part, by his familiarity with the Japanese woodcut tradition and, further, that this tradition offered specific possibilities of departures from the subject facts in order to create a portrait expressive of the artist's essentially decorative interests, conveyed in terms of a dramatic pattern of vividly contrasted, broad color areas, activated, animated, by curvilinear motifs, rosettes and striations.

Although all of this is new, personal, coherently organized, it yet is slight when compared to the use of decorative constituents in the work of men like Titian, Tintoretto, Renoir or Cézanne. What van Gogh retains of the subject is reduced practically to a pattern of silhouetted shapes; and what he gives of the traditions—Tintoretto's swirl and Hals' brushwork *via* Manet's simplification and the Japanese' color drama—is likewise practically reduced to a scheme of contrasting color areas. The patterning made by the facial features and the frontal presentation of the figure indicate also an affinity with some of the early Byzantine mosaics (see Plate 39). The flatness of the units and their decorativeness, as well as the artist's rendering of the Impressionists' brush work, which he transforms, distorts, into obvious ribbons or stripes, inject into the painting the effect of embroidery stitches—a piece of highly decorative, vividly colored, coarse raffia embroidery. In its direct frontality and thinness of volume it presents the character of a decorated façade—though, we should add, what a façade! Resplendent in a firmly controlled patterning activity of brush work which animates placidly* the surface

* The brush-work pattern of the illustratively billowing beard is of static curvilinear strokes, and the beard, therefore, does not plastically billow. This is to say that the billowing effect is read into the subject facts rather than achieved by way of the artist's use of his means.

of each area, sparkling and glowing in its dramatic, all-out decorativeness and its highly sensuous colorfulness. In other words, van Gogh's handling of the means to portray his subject, his selection and modification of elements from the traditions, result in distortions of subject, tradition and technique that support a successfully and ingeniously composed, creative and appealing, although relatively slight, picture statement.

In all, it can be said of the painting that it reveals a lot of the artist's personality, as the work of any painter does: here, it shows his interest in highly sensuous color, in drama, in intensity, and it also shows a relative lack of depth of imaginative perception.

We are told that van Gogh was more or less self-consciously dramatic as a person, forever flinging his arms about, figuratively speaking, in emotional turmoil far in excess of the demands of the circumstance. He gesticulated a great deal in the course of his life, often much more than was warranted by the results of his actions, for he accomplished little of substantial worth, either with the Belgian mine workers to whom he preached or with his friends, in particular Gauguin, to whom he preached on art.

Be that as it may, the fact is that van Gogh's technique works overtime, as it were, for it, too, accomplishes little of expressive content in proportion to its activity and actually competes with and distracts from what it otherwise might achieve of expressive interest. Possibly, then, paralleling an aspect of his personality, his color and his technical recreation, distortion, of the Tintoretto-Hals-Manet-Impressionist type of brush work tend to gesticulation without a proportional revelation of the heart, the core of the situation. Indeed, what is generally said about his work, that it conveys a potent, unbridled sense of emotion, a frenzy of spontaneous passion, is not borne out by what we see in "Postman" or, for the most part, anywhere among his paintings. What we find, instead, is what appears to be an intellectually controlled activity of the surface, or, more specifically, of methodically applied bands of color, with each elongated stroke placed with meticulous care alongside the others—docile strokes of more or less even width within each area, revealing a steady, even pressure of the brush, with no

gradual lift-up of the hand or let-go of the spirit. After all, this technical manipulation does little more than agitate and pattern the surface of the units thus depicted. It is, to be sure, an exciting activity, for the strokes, if prolix, yet possess a sense of directness as they present the subject; but it is an excitement of the eye alone, not of the mind or the imagination. Compare, for example, the quality of the color, the patterning of the brush work in van Gogh's "Postman" or his "Nude" (Plate 62), a composition of more firmly constructed units, with the corresponding features in Cézanne's "Woman with Green Hat" (Plate 26) and "The Card Players" (Plate 64) or in Renoir's "The Cup of Chocolate" (Plate 58). In Cézanne and Renoir, in contradistinction to van Gogh, color settles down within the deep structure of the units, and the brush work, less obviously decorative, participates actively, expressively, organically and directly in their drawing and modelling. Perhaps even more explicit is the contrast between the buttons on the postman's coat and those in Goya's "Don Galos" (Plate 38): in the Goya the few brush strokes result in units that convey a sense of actuality far beyond that of paint; in the van Gogh the color strokes are felt less to be a means of saying "organic unit" than as decorative, colorful ends in themselves.

The effect of van Gogh's work for the viewer who looks for what the picture says is, in essence, not unlike that provided by a highly intriguing, attractively packaged box which, when opened and looked into, is found empty. Another analogue that suggests itself is that of someone playing a piano in such a way that the sound of his fingernails on the keys interferes with and steals the show from the vibration of the strings. In short, it is a case of the technique stealing the show from the ostensible purpose of the technique.

The above is perhaps a harsh judgment to make, for van Gogh never actually reaches so low as the analogies imply. But it may help to counter the unfounded hallelujahs sung to him, and it may also help to clear the point about technique in general as an instrument of creative distortion: in a genuine work of art, technique is a means to achieve something and not an end in itself at the expense of what, as a means, it might accomplish; that is to say, when

used for the expression of a legitimate aesthetic statement, it is one with that statement.

It is chiefly on account of the general superficiality of van Gogh's technique and color effects that he produced more unsuccessful than successful paintings. Any large exhibition of his work shows him up rather than off. Likewise, his defects are the reason that it has been easy to fake his work and to flood the market with false van Goghs; for it is often difficult, if not impossible, to differentiate between a successful forgery and an unsuccessful original. Nevertheless, in some of his work he was able to make a creative use of his means, and the result, as in "Postman," possesses an aesthetic interest: the postman is, in fact, presented, enriched in feeling, by the artist's development of novel patterns of exotic color and by his achievement of an intensely decorative drama, a sparkling brightness, that is contained in a basically coherent compositional organization.*

Our second example of a modern portrait is Soutine's "Baker Boy" (Fold-out Plate 43). If we have understood the previous demonstrations—that what Titian did with the shoulder-torso unit in his "Man and Son," that what Tintoretto did with the head and the drapery in "A Venetian Senator," that what van Gogh did with the postman's face, body and background in "Postman" are all departures from subject facts justified by the aesthetic identity of the picture—we should now have little difficulty in being intelligently receptive to what Soutine does and conveys, despite the extent of his distortions.

We look, then, for what makes up the picture, and we discern "boy" or "baker boy," and we also see gross departures from what we normally associate with human anatomy. We should, however, recognize some of these departures, or, at least, their guiding principle: (1) the swirl; (2) the detachment of units; (3) the twist motif of the ear that runs through the picture—all of which are not unlike what we saw going

* Excepting the striating brush work, the predominant features of van Gogh's work, reinforced by the color characteristics of Japanese woodcut prints, are obviously one of the sources of Matisse's decorative themes and were taken over by modern painters, as well as, through Matisse's modifications, by the decorative arts in general.

on in Tintoretto's "A Venetian Senator." At the same time, what Soutine creates with these distortions never was before and is of intrinsic interest here in this work: its message is a dramatic, dynamic organization of color twists or swirls. It is, as we have acknowledged, Tintorettoesque in concept, as, too, is the use of the patterning of the swirl and ear motif as a common denominator for a pyramidal compositional arrangement and as is the sense of power conveyed by the swirl; but here, in Soutine, the forceful swirl, disposed in marked directions, is one of intermingling, contrasting, rich, fiery color, rather than, as in Tintoretto, of carved-out, weighty volumes of markedly contrasted dark and light. In brief, Soutine creates an intense and animated color drama of the entire canvas, and the forceful, let-go technique is an active element in its achievement.

Some of us may, it is true, find Soutine's expression displeasing or distressing, and, in fact, there are people who say that Soutine makes them feel sick. If he does, it is too bad, it is their loss, as it is too bad for people who are disturbed by onions or those who cannot travel on a ship or a plane without intolerable discomfort. Those people do not, however, for that, condemn onions, ships or planes. A matter of taste or an idiosyncrasy or allergy is not to be confused with objective judgment, and many who "can't stand" the colors Soutine uses buy and wear scarves, neckties, materials that are equally "loud," if that is how those critics describe his color, just as they find themselves ecstatic in front of a sunset or a conflagration. There are many, also, who cannot accept Soutine's other distortions, yet accept without a murmur such metaphoric statements as "he left town under a cloud," "he saw red," "she is a cat," "honey bunch," and so forth. "Well," they answer, "we don't like such colors, such distortions, in a boy's face and body." The response to this is obviously a paraphrase of Matisse's reply to his critic that "It is not a woman; it is a picture": it is not a baker boy; it is a painting.

When we consider the Soutine portrait as a picture, we shall have to assess *its* structure, *its* anatomy, *i.e.*, the supportive interlocking of its parts for the overall picture idea. To begin with, we might observe that Soutine, by his use

of dark and light, bands of color, dynamic directions, brush work, etc., breaks the face and body into many pieces, in effect, dismembering the subject. And, although this doing to and with it by Soutine makes of the boy-setting something contrary to the laws of physical actuality, it makes of the picture a coherent, dramatically alive object composed of angularly swirling, rich, incandescent color. These modifications of the subject facts by the artist's particular use of the means are constructive, functional, plastic distortions, made to be what they are in order to serve a specific picture purpose. What they accomplish and help to construct—a novel, integrated entity of colorful rhythms—is of a positive nature from the standpoint of creativeness and art.

From that point of view, we should, in fairness, draw attention to two shortcomings of the painting, defects in its makeup, in the technique of departing from the subject facts, which we have a right to label breaks, holes, disruptions in the relationships of the means, hence, in the unity of the whole. These include the right half of the boy's face (the side at our left) and the dark band at the boy's wrist. Of the former, the side of the face suffers from inadequate solidity of color compared with the other half. And, of the latter, the break at the wrist is a momentary disintegration of the internal luminosity in the dark area. These objections are, however, what we might call "supercriticisms," *i.e.*, citations of flaws that do not significantly impair the aesthetic merit of the work in its entirety.

It is of significance to our point about the justification of distortions that the areas which we have taken exception to are, in actuality, less "out" anatomically than, for example, are the elbow, the ear or the arm, but are more "out" in terms of the picture anatomy and what that calls for. Nor is the dark band at the wrist wrong in itself; indeed, its tone, its shape, its direction and its location all make positive contributions to the drama and equilibrium of the overall organization—an interlocking of two contrasting ideas, to wit, the curvilinear, bright and colorful triangular and quasi-diamond formation of the figure and the dark, more rectilinear inverted triangle made by the splat and side rails of

the chair at the top and the dark band at the boy's wrist, which marks the triangle's apex at the bottom.* If, on the other hand, the band at the wrist were illuminated from within to a degree commensurate with the rest of the canvas, it would achieve not an iota less in terms of the picture's expressive content and compositional balance and would bring the wrist to the level of the color-light quality of the remaining parts of the painting. And it would then contribute more fully to the cohesiveness of the work as a whole.†

As it is, the band is somewhat like an actor who says the right words at the right place, but with solemnity when cheerfulness is required. In this analogy, we should point out that either solemnity or a lack of internal luminosity is not in itself wrong. It is, instead, wrong in the context, matter out of place, and matter out of place disturbs rather than gratifies: most of us find hot chocolate fudge over vanilla ice cream a delicious combination; but we would not be likely to view the fudge with approval as a companion of oyster stew or sauerkraut or, better still, poured into our glass of cold beer. Matter out of place, we might add, is the opposite of creative distortion, and in the Soutine it results in a bump that bumps the unit it defines out of the picture.

Nevertheless, as we remarked above, the "holes" in the Soutine do not make the picture worthless. While it is true that *how* the artist says his say, *i.e.*, the coherence, or unity, of what is said, is important to the meaning of a work of art, helps it to say its say clearly, that same *what* said by the picture is just as important. Indeed, the question to be answered in our assessment of aesthetic merit is two-fold: it encompasses both the what and the how. In this respect, a

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* See Diagram, Plate 42.

† The importance of this continuity of color luminosity in a painting is rather simply illustrated in Marie Laurencin's "Still Life" (Plate 73). Though it says little, the picture yet has an appeal that stems from the quality imparted by the subtle glow of the few simple colors and of the unpainted areas of the wood on which the picture is painted.

Incidentally, Matisse was a master at successfully integrating colors in themselves dull into harmonious entities of color and light. He does it in "Seated Figure" (Plate 41), for example, in the middle left brownish area of the setting. He seems to have taken the problem as a challenge, and, when successful, the luminous colors function to revive the dull ones, to bring them to life.

Soutine with "holes" in it has it all over, in terms of the matter itself, say, a Thomas Hart Benton (*e.g.*, Plate 66) in which no comparable defect is to be found but which says little or nothing with all its skillful use of the means.

We might, in conclusion, apply the principle of creative distortion established in this series of essays to a familiar and much-touted portrait—the "Portrait of J. Stogdell Stokes" (Plate 45) by Franklin Watkins. Of this work, so the press tells us in an article entitled "So Many are Stupid," the Museum officials who commissioned it expressed their approval as follows:

> We feel there have been so many stupid portraits of officials, with photographic likeness but little art, that it was appropriate for the Museum to change the trend. We think that in this picture we have succeeded in combining the two qualities, and we are proud to have it in our galleries.

Thus do they boast of their compromise, as if compromise in aesthetic matters were possible.

If we knew Mr. Stokes, we would, in all probability, agree that the portrait is a good likeness, and Stokes himself was very much taken with it: it tells what the subject looked like, to be sure. But we have other questions to ask, specifically about the how and what. Are the distortions constructive, *i.e.*, oriented to the expression of a legitimate picture idea? Are, for instance, the relationships between figure and setting mutually supportive, and, if so, on what basis? Further, of the dark-light relationships, such as the large shaded area of the outer side of the coat, on our left, or where the head leans on the hand, are the units that participate in these episodes of contrast wholes, or are they dark holes, not connecting with the lights? Is the background held in its place? Is the overall message one of color or merely one of paint? In other words, do we hear the fingernails on the keys or the music—does the picture speak in terms of qualities intrinsic to the painter's medium, or do the paint and the technique exist without relation to expressive content?

In answer, we might first point to a striking, dramatic placing of the figure, provided we have not earlier noticed

its prototype in van Gogh's "Dr. Gachet" (Plate 44).* Watkins' version, indeed, can hardly be called an adaptation; rather, it should be termed an adoption, with nothing, practically speaking, new, except that the physiognomy of Dr. Gachet has been replaced by that of Mr. Stokes—and Mr. Stokes was merely the subject, is not the picture. The placement of the figure, in the van Gogh a creative distortion that establishes an excitingly dramatic unity between background and foreground, has been used by Watkins for its own sake, has been thrust into a context of paint rather than color substance. Thus, we may fairly conclude that what is his, Franklin Watkins', is not intrinsically worthwhile from the standpoint of art; it is full of holes. And what is intrinsically worthwhile from the aesthetic point of interest in the picture is not his: it is van Gogh's. This verdict, based on the evidence of verifiable facts, says nothing in favor of any aesthetic merit of the portrait claimed to be "art" by the officials of the Museum.

Our point in the present discussion of Creative Distortion has been to demonstrate how the handling of his means, in reference both to the ideas established by other painters and to his own personal expressive innovations, enters into the creative distortions found in an artist's work. In essence, we have seen that creative distortion is part and parcel of expression because expression is a process of selecting and reorganizing, in all the terms of a given medium, for the purpose of recording, communicating, the meaning of an experience. Clouet's clean-cut, tersely curving linear elements, muted color, eggshell-alabaster texture and dainty filigree motifs, Hals' broad, energetic, descriptive brush stroke, especially as it was later adapted by Manet, and his simple

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* Watkins has denied any debt to van Gogh: "I have been accused of borrowing Mr. Stokes' pose from van Gogh's portrait of Dr. Gachet. As it happens, it emerged from a characteristic body gesture of the model. . . . I had seen him assume this same position repeatedly." [Quoted from Ben Wolf, *Franklin C. Watkins: Portrait of a Painter*, University of Pennsylvania Press (Philadelphia, Pa., 1966), p. 83.]

Even, however, giving Watkins the benefit of the doubt and calling the similarity an uncanny or unconscious coincidence, the points made about the relative merits of his picture still stand.

silhouette composition, van Gogh's flat, vivid color areas, linear arabesques, patterning detached motifs and highly decorative dramatic relationships, Soutine's forceful swirl of rich, luminous, fiery color and his dramatic, dynamic contrasts all represent that process of selecting and organizing, represent ways of doing, for the sake of conveying an aesthetically significant statement. At the same time, these ways of doing specify the departure from traditions and from other men's techniques, as well as from the subject facts. Accordingly, they qualify those facts, lend them the meanings implicit in their effect, hence make of the subject as much a vehicle for the entire expressive content of a work of art as any and all of the other painter's means.

In our next essay we shall study a correlative of distortion, namely, expression.

# Poems by Alumni of the Art Department

## The Ring

Today it is a reality
As cool and silver as the moon,
But tangible.

I touch it often with my thumb,
As the tongue finds the new tooth,
Tenderly.

—Tossi Aaron
1969

## A Retired Dockworker

I used to be a dockworker.
I'd get to Dock Street about half-past twelve
and start unloadin' sacks of potatoes or onions or such
from the farm trucks.
Worked every night, and no time off, and was never sick.

I was hard and mean.
Could lift a sack with one already up on my shoulder,
and kill a man with my bare fist.

I was a drinker, and I was a lover, too.
The women, they just flocked all around me . . .
every pay day.

Them women come to look old and ugly as sin.
"Get away from me, you old whores," I said.
But them young girls called me an old black ape.

Them nights what came then went slow, and I was tired.
Can't remember when I carried more than one sack then,
and that one was mighty heavy.

Those last few weeks was the hardest. I began droppin'
sacks.
One broke open, and onions rolled all over the street.
I was on my knees scoopin' 'em up fast as I could. . .
"Go home," he said. "Call you if I need you."

Must have been those onions what made the tears come
that night in the old market place . . .
where I used to work.

—Jerry Goldsmith
1971

## The Pearl*

Been thinkin' about the pearl lost among the nets an' lines
all laid out to dry,
Among the fish an' shells an' barefoot boys.

Been thinkin' about the pearl of Oyster Lamp Bay an' the
rollin' smooth seas near about.
An' the bushy-faced, hard-cheeked pier men workin' there,
pullin' coarse-stranded line on blocks.

Been thinkin' about these hands, dock-walloper's hands,
wind-weathered, work-seasoned, heavy old hands,
An' the silky smooth pearl, a perfect moon pearl,
lost on a fish-wharf pier.

An' the shuckers open oysters, an' the days go by slow,
An' I see the pearl in soft moon-glow an' in mornin's misty
dew,
An' I see the pearl in rays of light glistenin' from the sea,
An' from this swamp-oak plank-crate seat, I do believe,
I found that long lost pearl.

—Jerry Goldsmith
1973

* This poem was written as part of a Tribute to Violette de Mazia.

I owe the Eternal Revenue
One dollar and twenty-two cents
I owe God half of my kingdom
I owe to Io trees and grass.

Some say rain
Some rocks . . .

But I—the ever faceless past—

Drink up the system
and am glad
And owe no one anything

—Frank Vavricka
1971

dead
brown sparrow
against the pavement,
ripped dried
and cracked
in silence

no one heard

—Suzanne Brown
Summer, 1970

## No Ashes for the Phoenix*

In the quiet semi-darkness
I lie outstretched, unmoving
on the padded steel table
in my cavernous concrete vault
and I yearn

desperately
for Doctor Tulsky's
silent thunder
and invisible lightning.

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**Phoenix*—In Arabian mythology, a bird, difficult to kill, which lived for five hundred years and was consumed by fire, only to rise in youthful strength from its own ashes.

Riveted to the massive steel ball,
yoke-hung
inches above my head,
    like a model No., serial No.
    on a Sears refrigerator
        the small metal tag
        announces matter-of-factly:
            ISOTOPES: COBALT 60
            CURIES: 1,727
            DATE OF CALIBRATION: April 1, 1973
What it doesn't say is: VOLTAGE – 3,000,000
    (We mustn't frighten
    the customers, right?
    . . . as if they will ever again
    know a terror
    to match the terror
    they already know.)
He's miserly with his magic
is Doctor Tulsky
eking it out
a few precious rads at a time.
    He torments me
    with only
    65 seconds' worth
    a day—
    my nuclear 'fix'—

while I crave more,
shamelessly.
I covet it,
hunger for it
with animal greed.
He's here now,
*mirabile dictu,*
tall, professorial Dr. Tulsky,
radiologist, physician, physicist.
The collimator's concentric rings
form spiderweb patterns
on his white sleeve
fluttering above my head
in the eerie dimness.
Wordlessly he adjusts the aperture setting,
focuses the slender light beam
lancing down
from the mouth
of his marvelous monster
on the red targets
drawn on my naked groin.
He moves behind me,
sets the dosage dial,
trips the delayed-action timer
—and pads noiselessly toward the lead-filled door
with the yellow-and-black sign—
DANGER—HIGH VOLTAGE RADIATION

He has just 20 seconds to reach
and close that door
—from the outside.
On the faraway wall
the green "situation light"
changes to red—
CONDITION RED
Alone.
I'm alone
as I've seldom been
in life
. . . sealed in a lead-lined cube,
suspended beneath
ten tons of steel
and lead.
Targeted with cold
scientific precision
on my bare body
is a force
almost beyond
the power of man
to contain.
Utter, impenetrable silence
for 3 seconds—
then
a soften silken swish,
heavy tungsten blocks

in the darkened collimator
move apart
and the eye
of the giant
opens.
Instantaneously
an unseen cascade
of thousands,
millions,
billions
of avenging
gamma rays
catapult like a crusading
cataclysm
through the aperture
and hurl themselves down,
down deep into my welcoming body
lancing through flesh,
cleaving bone,
ripping through tissue
blindly, breathlessly, mercilessly
seeking, seeking, seeking
the loathsome cells
of the detested Phoenix,
impaling them

on barbed shafts,
incinerating,
exploding,
annihilating them
in a mindless
orgy of death
that yields me
life.

Seconds slip by—
ten, fifteen, twenty.
The awesome carnage goes on.
The assassin's womb,
that ponderous metal marble above me,
slowly, silently courses
in a great arc
around and under and over
my cantilevered bed
like a benevolent moon
around a supine sun.

Now the moon is overhead.
Into the field of my transfixed eyes
floats the metal tag:
ISOTOPES: COBALT 60
COBALT 60—". . . usually produced in a nuclear reactor by neutron bombardment of $Co^{59}$. Decays to stable isotope nickel 60."

Burn, babies, burn.
Slash, stab, skewer.
Cut a wide, deep swath
of merciful destruction
through my troubled loins.
Obliterate even the ashes
so that never can that
spectral bird
rise
to haunt my
sleepless
pre-dawn hours
again.
The moon sets on my left,
slips beneath my bed
once more
to blast
with its mighty blowtorch
the enemy
from below.
In 15 seconds
it will rise on my right—
another dawning!
". . . God separated
the light from the darkness,
calling the light day
and the darkness night.

And there was evening
and morning,
the First day."
GENESIS of cobalt—(Element No. 27,
atomic weight 58.94)
—gestation time: millions of years
—finally born in a mine pit in Montana
—separated from its Siamese sulfides
in Illinois
—educated, trained, armed in an atomic
pile in Tennessee—Oak Ridge, Tennessee.
Many times I flew above
Oak Ridge, Tennessee
indolently sipping
a mile-high martini
little dreaming
that one day
down there
faceless nuclear alchemists
would brew a steaming bowl
of COBALT 60
just for me.
Rain down,
knife-edged thunderbolts
in your uncounted numbers.
Hurl your lethal charges,
detonate your mini-bombs,

self destruct
in the clasp
of your mortal enemy
—and mine.
. . . Too soon
unseen
contacts join,
switches close.
The black moon
halts its transit
across my starless sky,
and metal lids
silently close
over
the eye
of Cyclops.
On the wall
the red light
changes to green

CONDITION GREEN.

## PROLOGUE—AND EPILOGUE

> "COBALT 60 has a radioactive 'half-life' of 5.26 years ±.02 years. During that period it dissipates its alpha, beta and gamma rays, reduces to a state of lower energy or ground state. At that point it must be replaced."

I was waiting in the hospital lobby to be discharged a week after the operation when a large truck drew up outside. Billboarded on its front, back and sides was the warning: DANGER – HIGH RADIATION CARGO. The driver asked at the information desk: "Where is your Radiation Therapy Department? I have a container of fresh COBALT 60 aboard."

That was April 11; I started cobalt treatments April 16. I thought the timing a favorable portent. In two years I will know if indeed it was.

—Jay Dugan
April 25, 1973

# A Look at African Sculpture

*by* J. Newton Hill*

The collection of African art at The Barnes Foundation in Merion, Pennsylvania, numbers approximately one hundred and thirty pieces of extraordinary excellence. Thomas Munro and Paul Guillaume paid due tribute to the merits of this collection in their volume *Primitive Negro Sculpture.*†

The very assertion "extraordinary excellence" raises the related query—by what standards? Let us consider several background events, however, before answering this question.

The people of America, and of several European countries as well, are quite conscious of the rebirth of interest in African art that has occurred during the past few years. They may not know that Dr. Albert C. Barnes was a pioneer in emphasizing the aesthetic significance of this eo-cultural‡ art. He did so at a time when not only knowledge but a degree of courage was necessary, for it meant facing a critical public which strongly doubted that the art of the black people of Africa should be considered important in any sense except as subject material for anthropological studies.

At this moment there is little doubt about the status of African sculpture as art. In the commercial market, prices on African objects have become so fantastically high that one piece, admittedly very rare, is said to have been sold for $65,000. The world of supply and demand might accept so expensive a price tag as proof of aesthetic excellence, but certainly a discerning critic should not be misled by irrelevant concerns. He, as always, I hope, seeks in the work qualities which are reserved for what has been called the fine arts.

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* Alumnus of the Art Department of The Barnes Foundation and, at present on the faculty of New York University and Bronx Community College.

† Harcourt, Brace and Company, (New York, 1926).

‡ The term "eo-cultural," which refers to the dawn of a culture-producing art, is preferred to "primitive," with its implication of ignorance.

In Chapter II of *The Art in Painting* by Albert C. Barnes one reads:

> Art, like every other human activity, has its roots in the fundamental needs of our nature, and provides one of the ways in which these needs find satisfaction. . . . It is now recognized that the understanding of art must be sought in psychological principles.*

We accept without debate the claim that art has its roots in certain fundamental needs of our nature. But, as these needs vary, if not in kind, at least in emphasis or degree, so we may face great variables when we attempt to judge the aesthetic products of unfamiliar cultures: thus, one body of psychological principles seems to apply to the art of Egypt, and another to the art of Minoa or to that of Sumeria. And certainly the variables appear to increase when we study the art of eo-cultural groups: Babylonian art and the art of the Northwest Coast Tlingit Indian appeal to us for quite different reasons. Further, the art of Egypt and of Babylon has long had a tremendous influence on the art of the Western World, while the art of the Tlingit, like that of the black African, remained relatively unknown until the past century.

It is nonetheless imperative, if we ever intend to evaluate eo-cultural art without bias, that we employ the same qualitative, objective, approach we use when assessing the meaning and merit of the art of familiar traditions. Once we make such a specific approach, we may obtain the understanding James Johnson Sweeney referred to sometime ago when he said:

> In the end, however, it is not the tribal characteristics of Negro art nor its strangeness that are interesting. It is the sculptural quality—its vitality of forms, its simplification without impoverishment, its consistent three-dimensional organization of structural planes in architectonic sequences, and, above all, its uncompromising truth to material.†

There we have it clearly stated. But the casual observer cannot see these objective factors simply because he concen-

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* Third Edition, Harcourt, Brace and World, (New York, 1937,) p. 8.
† *African Sculpture,* Bollingen Foundation, (New York, 1970), p. 15.

trates on what, on first exposure, he finds to be strange, bizarre—even crude. He may well reach out psychologically and voluntarily, but quite probably he will reach for the absolutely wrong criteria. What the observer must do is surrender his own "fondness" for what he has already become acclimated to, a "fondness" he naturally acquired as a result of his exposure to the Western traditions that, in turn, have thereby become his sole desiderata of artistic excellence.

How can one proceed through a new psychological sensitivity to the expressive or aesthetic significance of so foreign a body of work as that the African represents? One must look for:

1. Those *objective characteristics, or universal attributes, i.e.*, line, shape, contour and volume, which are to be found in any visual object and which by their qualitative actuality —*e.g.*, their grace or awkwardness, weightiness, solidity; whether they are smooth, jagged or even distorted—stir in us a response. (The Egyptians must have had some of these qualities in mind when they utilized such compositional elements as cones, cubes, cylinders and planes to effect the stable rigidity and the formal or regal poise that characterize their art. Yet, despite its obvious difference, African work, as we shall see, also frequently expresses these qualities, and, indeed, does so through similar geometric elements, however dissimilarly used.)

2. Evidence of a *masterly technique*, which amounts ultimately to an ability to organize the various attributes making up the piece into an organic whole, an entity in which all parts are related.

3. Evidence of a *naked richness*, an absence of superfluity, an absence of unnecessary embellishment, which comes from the artist's use of the barest possible effects needed for the full realization of the intended psychological impact.

These considerations, it seems to me, should lead an observant person toward objective appreciation of African art. When we have applied such criteria we will have passed beyond Frobenius,* who discovered an extraordinary Ife bronze head in Nigeria but saw in it a likeness to a Greek

* Leo Frobenius, a German anthropologist who conducted research in Africa during the late nineteenth and early twentieth centuries.

god, assuming because of its representational aspects that it could not be African.

Nevertheless, we may yet fall short of grasping what we need in order to achieve any degree of real depth in our aesthetic judgment of African sculpture. I am inclined to believe that such failure usually results from the fact that there is an astounding subjective element in African art—one very different in its embodiment from what we are accustomed to—and that it is so significant it simply cannot be ignored except at our critical peril. Indeed, it is something that so permeates the bulk of this work that I saw fit to change the title of a course I give at New York University from *The History of African Art* to *The Humanistic Tradition in African Art.* I wanted the privilege of going, occasionally in depth, into background discussion of:

1. Secret societies as sources of art objects.
2. Ancestor images as motivations for art.
3. Sacred ceremonies as motivations for art.
4. Secular festivals as motivations for human-figure sculptures and for carved granary doors.
5. Funerals as related to Fang masks and reliquaries.
6. Dances as related to the creation of Ikhien-ani-mhin masks.
7. African textiles as the embodiment of geometric patterns, which in turn illustrate proverbs.
8. Dolls carved in reverence of Ibeji.
9. Drums as tribal carvings.
10. Varying techniques in metal casting of objects expressive of rich folklore.

The preceding list indicates only a few of the related subjects which facilitate deeper reading of the creative import of African art objects. Although these topics seem, and are, quite far removed from aesthetic concerns *per se*, their study does serve to acquaint the student with the cultural environment in which the art was produced and, thus, makes it easier for him to see it for what it expresses; otherwise, he is, as so often happens, likely to be caught and pinned by the sheer novelty of the illustrative distortions, unable to apprehend anything of its meaning or of its intrinsic coherence—a coherence deeply imbedded in the special psychological

sensitivities fostered by the religious and social ideology of the culture.

It is, then, sometimes, if indirectly, helpful to bring to the study of the work of the Africans a background in the mythology and history embedded in their art.* We should, however, bear in mind that when we seek explanations of or reasons for the existence of a work of art, we find them in motivation extraneous to its aesthetic interest; when we seek aesthetic values, we must go to the piece itself.

In summary, importance is given to mastering the sociological context as an instrument for grasping the aesthetic significance of African art not, of course, because an ability to identify cultural function or iconographical reference is synonymous with an ability to see, but because any seeing depends upon our being able to sort out from the wealth of data possessed by all objects that which is relevant to our objective interest. The ease with which this may be accomplished depends, in large measure, on some degree of prior acquaintance with the matter at hand. Simply stated, we cannot see what we do not know.

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* Indeed, African art provides a strong refutation of the oft-repeated remark that there is little written history of black Africa. All history obviously does not have to be conveyed in words. A great deal of it has been carved. In the Congo, the country presently called Zaire, there was a tribe known as the Bushongo, whose historical kings, dating back through several centuries, are identified in wooden images. The carvings are unquestionably of excellent workmanship and include some instruments, maces and even games which assist in the identification of the ruler and serve to indicate something of the life of earlier times.

Similarly, if Marcel Griaule's *Conversations With Ogotemmêli* (Oxford University Press, Ely House, London, 1965) can be believed, the African people had developed a vividly imaginative account of the evolution of the universe and of the biological development of man from a cellular structure. This account is dramatically expressed in the great *kanaga*, a towering mask-cross combination which, to the little Dogon children, is known as *Bird in Flight* (with apologies to Brancusi) and which carries a rich supply of iconographic meanings. In a *tellem* (the name given to a wood carving of the Dogon people in Mali that served as intercessor for appeals to the gods for rain, considered to be of ancient creation, probably from the fifteenth century) or in the mask of Andumboulu—both of which defy our conventional expectations because of their irregularities in form and because of the glaring color patterns and jagged lines—features which shock the inexperienced observer will be more readily appreciated for their extraordinary psychological impact as African art is viewed in terms both of its objective attributes and of the human content of its development.

Nevertheless, all works of art speak the universal language of the qualities by which the things we experience attain a broad human significance. And, though our appreciation might well be deeper were our knowledge greater, we can still respond to the objective elements of African art, for these are discernible equally to the most ignorant as to the most educated so long as we do not expect the work to echo the superficial traits of its Western counterpart.

In short, for knowledge *about* African sculpture, we go to research and published texts. But for knowledge *of* the pieces from an aesthetic viewpoint, we must go to the pieces themselves.

With that established, we shall return to our original question of what the standards are that justify our applying the encomium "extraordinary excellence" to the African collection at The Barnes Foundation. For the answer, we shall examine two carved pieces which represent tribes approximately two thousand miles apart. Although these pieces are quite different from each other in their respective characteristics, indicating the vast range of aesthetic values to be found in African art, they both attain an expressive significance comparable to the highest achievements any tradition has to offer.

Our first example is "Seated Male and Female Figures" (Plates 46, 47, and Fold-out 48) of the Dogon tribe of Mali. This carved group is typical of a traditional Dogon representation, yet it bears the stamp of the individuality of its creator by its own proportions, rhythms, decorative details and the relationships of its parts. One notes immediately the "carved-pole" appearance of the piece—the rigid, elongated bodies, reminiscent of "stick" figures in their angular articulation, their ascending pipelike limbs and rhythmic protuberances, their thinness of parts yet firm stability of body and, emphasizing their linear character, the decorative geometric hatchings of the patterning on the torsos and arms and the pointed oval faces with their diamond-shaped eyes. The lip plug of the female figure is matched by the angular beard of the male, while both of these projecting elements are balanced by the back pieces of the coiffures jutting out at the same level.

Viewed from the back, a diminutive three-dimensional figure of a child is attached to the female figure, echoing, in its angular carving, the curved-and-cut disc of the woman's shoulders. An equivalent unit, an arrow case, protrudes from the man's back, the upper part of which leans somewhat towards the right, thereby providing a directional foil for the slight turn of the heads to the left.

The base section of the piece forms a compact yet airy support for the seated figures. It is made up of two generally horizontal planks—the upper one, an oval cut out in the front where the figures sit and tilted down to expose the laps, and the lower one, slightly larger and roughly circular in shape, sitting on the ground. These two planks are connected, drumlike, by a sequence of four box-bodied, ruggedly hewn and faceted figures that seem to be compressed between the seat and the base. As well as supporting the seat, these small figures also echo the rigid posture of the two main units and the dynamic staccato rhythm of their component parts. Further, together with the legs of the main figures, they entrap the enclosed space much as do the bars of a bird cage or the columns of a circular portico.

The overall effect of this quasi iron-black carving is striking and regal and resolves itself into a network of rigid columnar uprights and horizontals of a gracile character. The two main figures seem to interlock into a complex rhythm of units that are set in space and punctuate it and of units that are made of space. Together, base and figures impart an active, highly decorative, airily fenestrated character to the entire lacily architectural composition. We might ask, in passing, whether the African carver was intellectually aware of these effects and of the relationships by which he achieved them as he worked on the piece. And our answer is, not necessarily, but it is obvious that he felt their need and was able to create his piece accordingly.

For our second example, we shall use a Baluba sculpture from Zaire, the country formerly known as the Belgian Congo, a chief's stool (Plates 51 and 52) of the Baluba tribe. In shape it is what we of the Western world, still clinging to the language of our physioplastic sculpture, call an African caryatid stool or, sometimes, a table. It consists of a tray

supported by a candelabralike figure of a woman who, in turn, squats upon an inverted replica of the top tray unit. This stool a version of stools similarly constructed by other carvers of the Baluba tribe, offers a creative variation on the traditional type by its own treatment of subject, distortion and ornamental details.

On the whole, the piece has a compact massiveness, expressed primarily in terms of smoothly cylindrical and egg-shaped elements, calling to mind the sculpture of Brancusi (*e.g.*, Plate 49) and the curvaceous "caryatids" of Modigliani (*e.g.*, Plate 50), both men, incidentally, having been influenced by African art. With these components, the artist developed a two-fold effect: on the one hand, the pressing of the figure in a gentle vise that creates a bulging into many ovoid shapes—as those of the head, breasts and limbs; and, on the other hand, the delicate poising of the tabletop, or seat, on the head and extended fingertips. Similarly, the woman herself squats weightily in the fashion of a frog, yet, at the same time, she is tilted slightly forward and held in a pinpoint kind of balance by the gracefully firm manner in which the feet grip the base and by the relationship between the horizontal inverted cone of the top and the conical base which is set fast upon the ground.

One of the dominant features of the organization of the sculpture is its symmetry, which is carried out both laterally and vertically. However, monotony is avoided because of the compelling internal rhythmic variations on the theme of the curving and oval mass-shapes. There is, for example, the staccato sequence that moves through the piece from the points of the cheeks, the breasts, the navel and the knees. We might note, too, the deeply incised crisscross and pearl patterns covering the inner thighs, belly and head, which at once emphasize the heavy, solid three-dimensionality of the sculpture and add a distinct decorative interest to its polished simplicity.

In all, the smoothness of the contours and the gleaming surface of the dark, amber-brown volumes of wood are of an immediate appeal to the Western eye. As a crowning aesthetic effect, an effect which lingers even after one has closed his eyes, there remains the artist's concept of a thick,

stubby, cylindrical block—the column-torso—linking the top and bottom parts of the figure. Indeed, we can say of this piece, as of the Dogon sculpture and its ingeniously unified intricacy, that it, too, is a masterful tribute to the African artist's aesthetic sensitivity and technical skill, a tribute which we can pay through objective analysis.

There is a further step we must take if we are genuinely to see African art, or any art, in terms of its aesthetic quality. That, very simply stated, consists of becoming more universally minded, of opening our eyes to a sharper sense of perception. In order to accomplish this, we need to be aware of the relationship between the art of Africa and that of other eo-cultural groups. This is especially important now that early cultures in the Americas and in the South Pacific are being rediscovered from the point of view of their aesthetic importance.

For far too long a time have we followed the march of the culture of Europe and, to a lesser degree, that of Asia as if they had arisen full-blown out of nothing. What interests the art historian who predicates his theories on authenticated data rather than on aesthetic exclusion is the fact that people representing similar stages in the development of human society, though separated from each other by both time and space, frequently give rise to similar cultural products which reflect similar psychological reactions. The difficult thing for us to grasp, however, is that we need to acquire the ability to make objective readings of any humanly expressive art form and that, to do so, we must be familiar with the traditions of art as a whole, and especially with those allied to the particular works being considered. Thus, in the case of the ancient rock paintings of Lascaux in France, Altamira in Spain, Oenpelli and Unbalania in Australia or Drakensberg in S. W. Africa, as well as those of the Metopo Caves in Rhodesia, a comparative historical analysis provides a basis for overcoming the sense of "strangeness"—a remoteness from what we are accustomed to—of these early works. By this means do we remove one of the barriers to seeing and, hopefully, proceed more readily to a thoroughly objective evaluation of the object at hand. And what we will find if

we equip ourselves with an appropriate background, a knowledge of related traditions, are definite similarities in both conception and execution, a commonality of the psychological factors which characterize the art under study, the perception of which is the *sine qua non* of unbiased aesthetic analysis.

It appears reasonable to conclude, therefore, that the art of man, as observed in the eo-cultural art of the African, carries meanings similar to those of the art of Europe and Asia of comparable stages of cultural development. We can discover those meanings only, first, by studying the psychology of the various people and, thereafter, by applying the objective method to the works under consideration; in this way do we ascertain the aesthetic qualities present in the work of art itself on the firm basis of a responsible acquaintance with the whole field of human expression. Out of such an experience we should catch the rich aura which hovers not only over African art, but over all art including that which other, perhaps yet undiscovered, eo-cultural groups may create.

*Unless otherwise stated, the originals reproduced in the following plates belong to the collection of The Barnes Foundation.*

Plate 1

Frans Hals

*Portrait of a Young Woman*
(Jacob Epstein Collection—Courtesy The Baltimore Museum of Art)

Plate 2

Titian *Man and Son*

Plate 3

Tintoretto *A Venetian Senator*

Plate 4

Botticelli

Detail from *Allegory of Spring: Head of Primavera*
(Uffizzi, Florence
Photograph—Alinari)

PLATE 5

Uccello (Ascribed to)

*Portrait of a Lady*
(Reproduced by courtesy of the Trustees,
The National Gallery, London)

Plate 6

Ingres

*Portrait of Madame Rivière*
(Louvre, Paris
Photograph—Musées Nationaux, Paris)

Plate 7

Corneille de Lyon *Man with Red Beard*

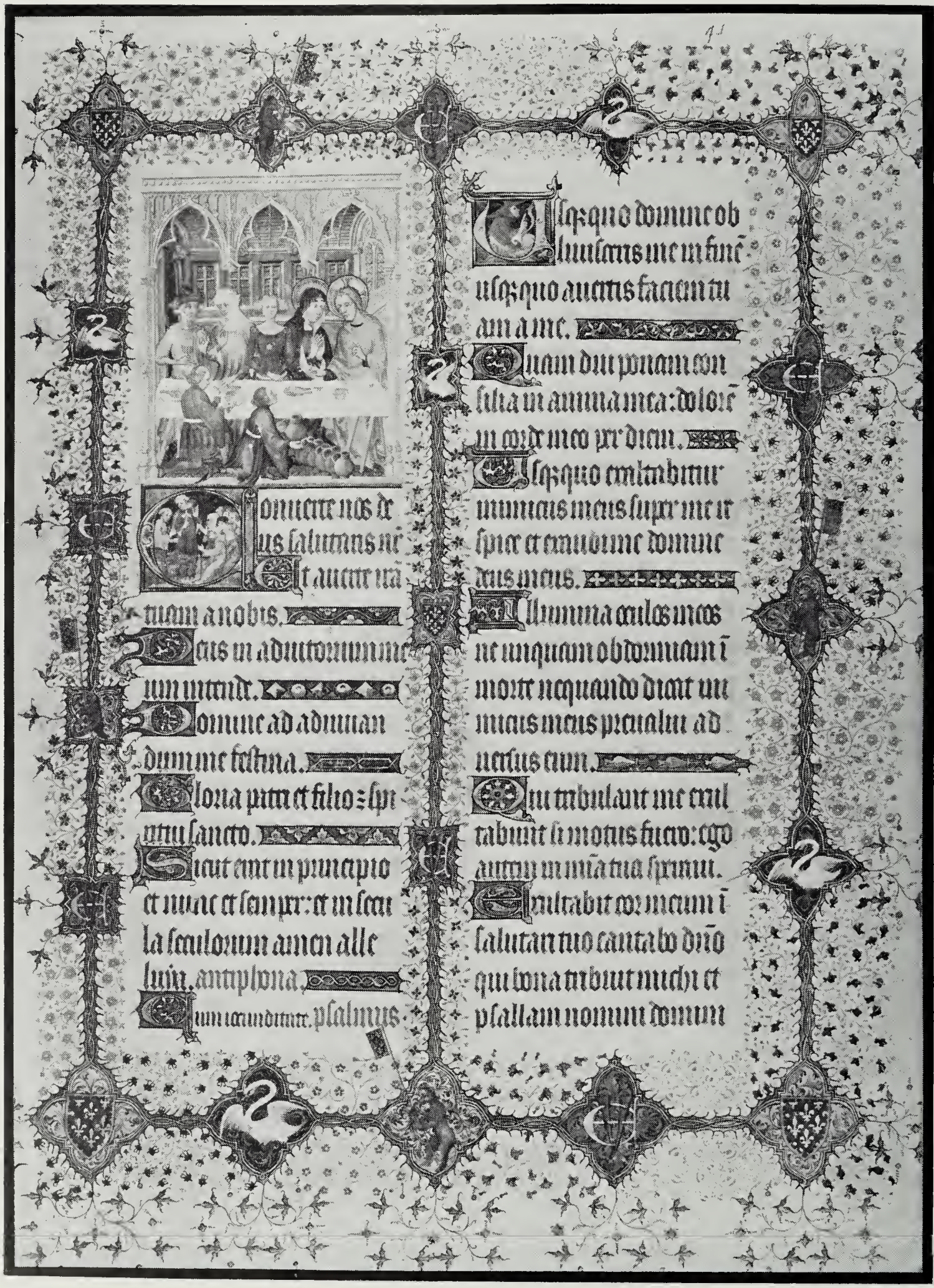
Renoir

*Head of Girl*

Plate 9

Antonio Pollaiuolo

*Portrait of a Lady*
(Museo Poldi-Pezzoli, Milan)



Domine ne in furore tuo arguas me neque in ira tua corripias me. Miserere mihi domine quoniam infirmus sum sana me domine quoniam conturbata sunt ossa mea et anima mea turbata est valde sed tu domine usquequo. Conuertere domine et eripe animam meam. Saluum me fac propter misericordiam tuam. Quoniam non est in morte qui memor sit tui in inferno autem quis confitebitur tibi. Laboraui in gemitibus meis lauabo per singulas noctes lectum meum lacrimis meis stratum meum rigabo. Turbatus est a furore oculus meus inueteratus est inter omnes inimicos meos. Discedite a me omnes qui operamini iniquitatem quoniam exaudiuit dominus vocem fletus mei. Exaudiuit dominus deprecationem meam dominus orationem meam suscepit. Erubescant et conturbentur omnes inimici mei conuertantur retrorsum et erubescant ualde inimici mei. Gloria patri et filio et spiritui sancto. Sicut erat in principio et nunc et semper et in secula seculorum amen. Alleluia. Antiphona. Quinquagesima. Psalmus.

French Illuminated Manuscript

Page 57602.DT; D.50/73
(Bibliothèque Nationale, Paris)

Plate 11

Botticelli

Detail from *Allegory of Spring: Head of Flora*
(Uffizzi, Florence
Photograph—Alinari)

Plate 12

Cranach *Portrait of a Man*

Plate 13

Veronese

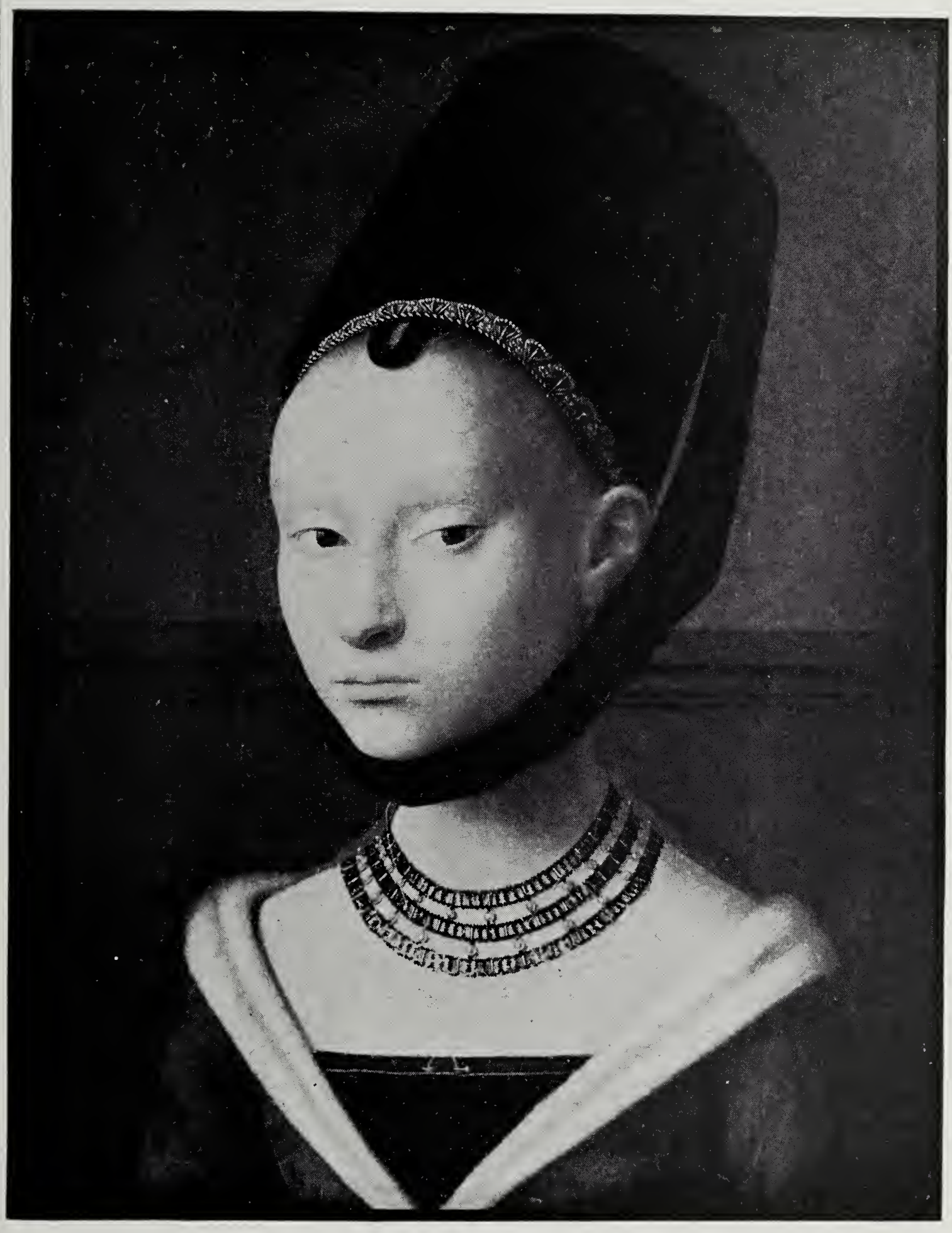
*Venetian Woman*

Plate 14

Flemish XVIth Century

*Woman with Rosary*

Plate 15



Petrus Christus

*Portrait of a Young Woman*
(Staatliche Museen Preussicher
Kulturbesitz Gemäldegalerie, West Berlin)

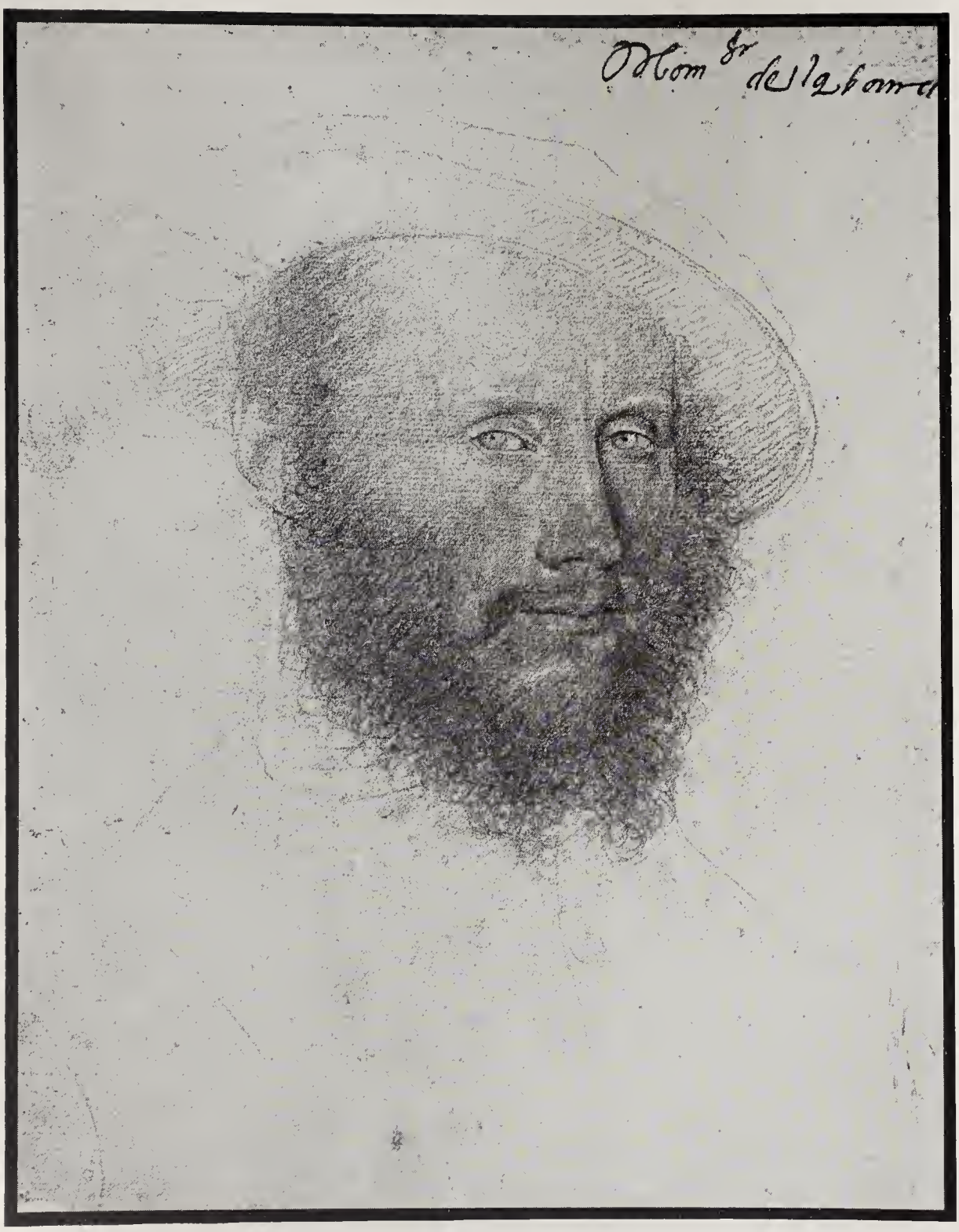
Plate 16

Van Eyck

*The Man with the Pink Flower*
(Staatliche Museen der Stiftung Preussicher Kulturbesitz Gemäldegalerie, West Berlin)

FOLD-OUT

Plate 17



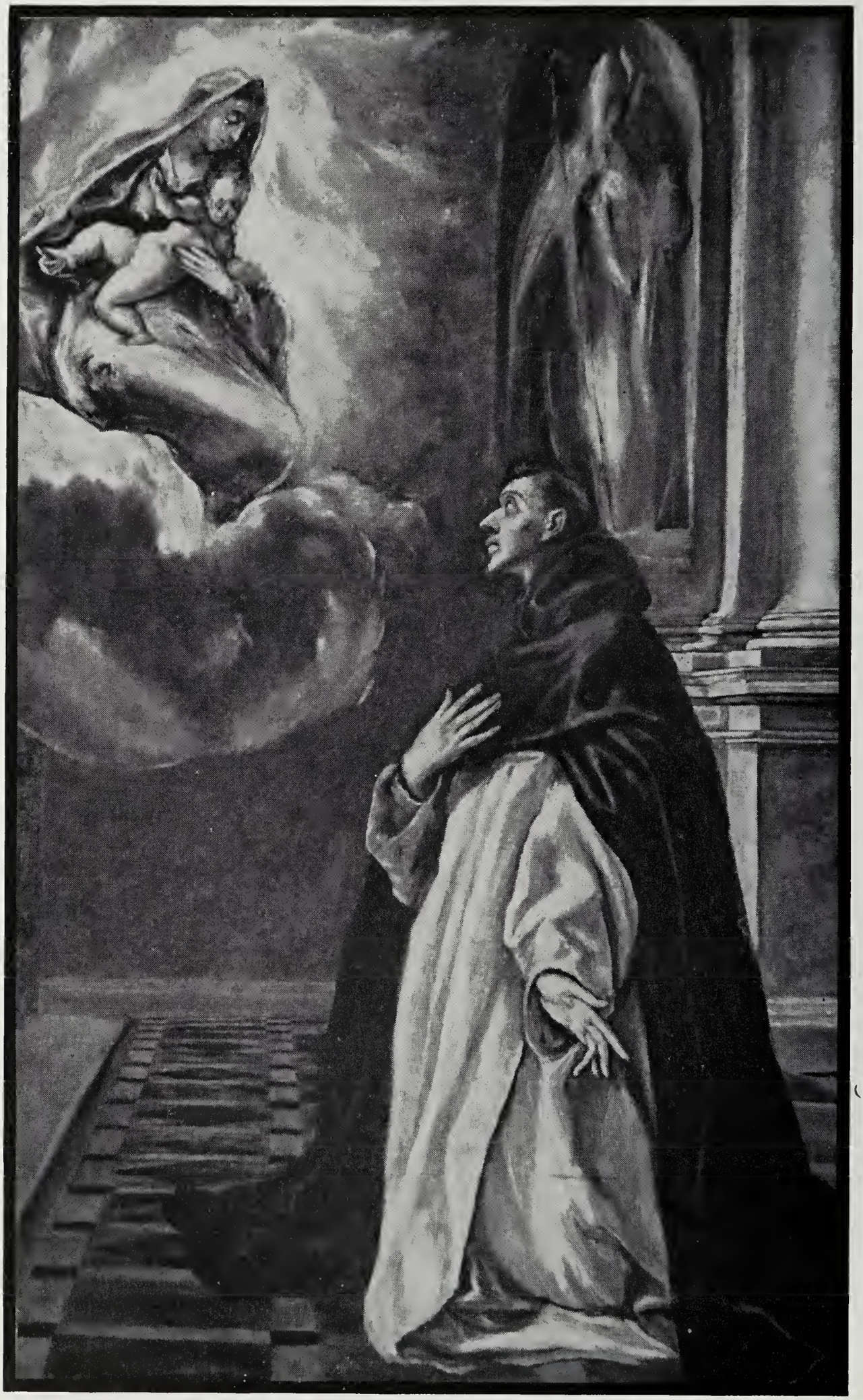

François Clouet (Attributed to)

*Jean Babou, Sieur de la Bourdaisière*
(Musée Condé, Chantilly, France
Photograph—Giraudon)

Plate 18

François Clouet *Portrait of a Woman*

Plate 19



El Greco

*Vision of Saint Hyacinth*

Plate 20

Courbet

*Woman with Doves*

Manet

*Woman Walking in the Garden*
(Study for *Annabelle Lee*)

Velásquez

*Philip IV, King of Spain*
(The Metropolitan Museum of Art, New York
Bequest of Benjamin Altman, 1913)

Plate 23

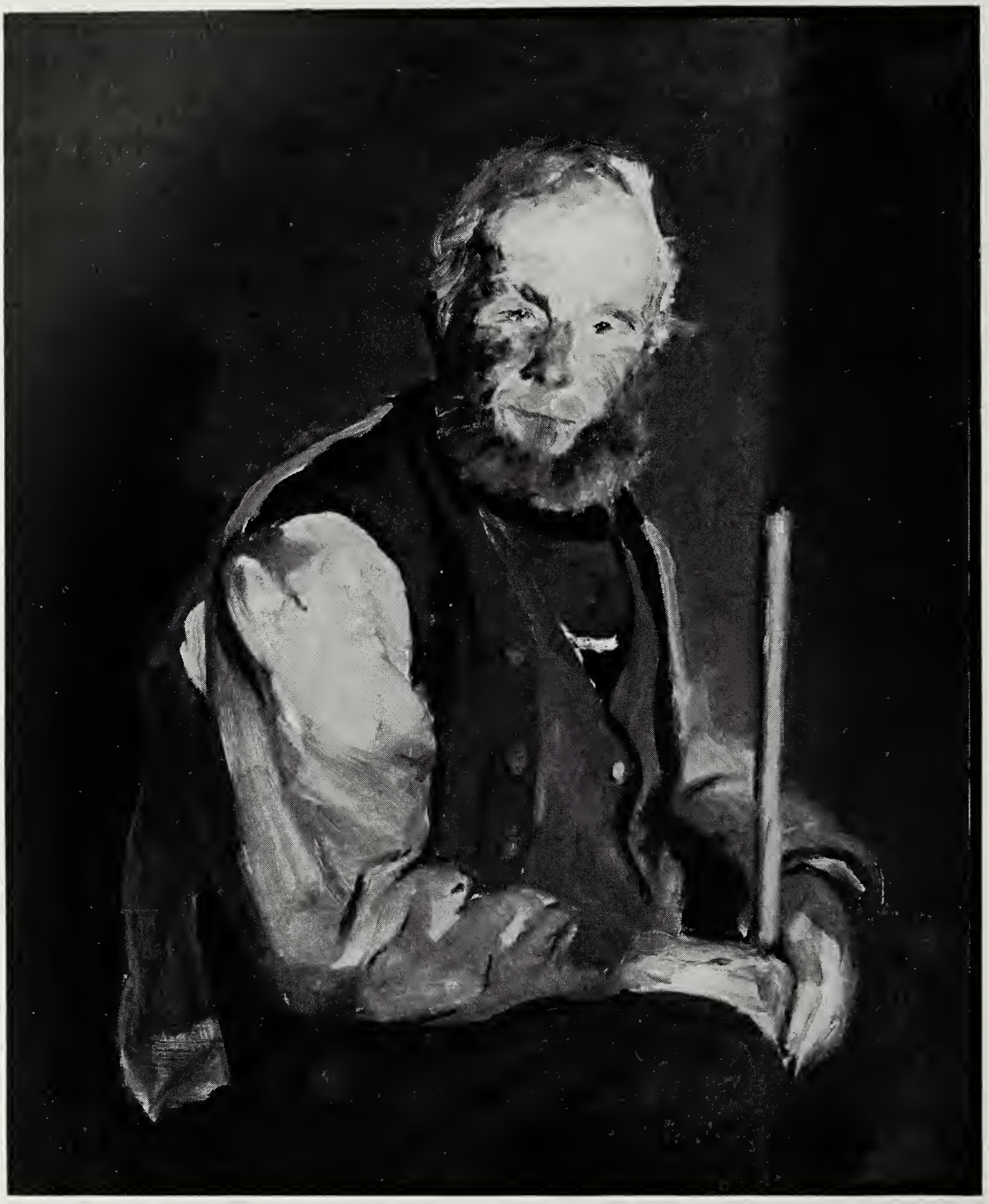
Sargent

*The Wyndham Sisters*
(The Metropolitan Museum of Art, New York)

Frans Hals

*The Merry Company*
(The Metropolitan Museum of Art, New York)

Plate 25



Robert Henri

*Himself*
(Courtesy of The Art Institute of Chicago)

Plate 26

Cézanne

*Woman* [Madame Cézanne] *with Green Hat*

Rembrandt

*Self-Portrait*
(The Frick Collection, New York—
Copyrighted by The Frick Collection)

PLATE 28

Rembrandt

*Self-Portrait*
(Wallraf-Richartz Museum, Cologne, Germany)

Plate 29

Vermeer

*Young Girl with Turban*
(Collection: Royal Picture Gallery, The Hague, Holland
Copyright: Stichting Johan Mauritz van Nassau, The Hague)

PLATE 30

Antonello da Messina

*Bust of a Young Man*
(Philadelphia Museum of Art
Courtesy of the John G. Johnson Collection, Philadelphia)

PLATE 31

Frans Hals

Detail from *A Dutch Burgher* (Plate 33)

FOLD-OUT

Plate 32

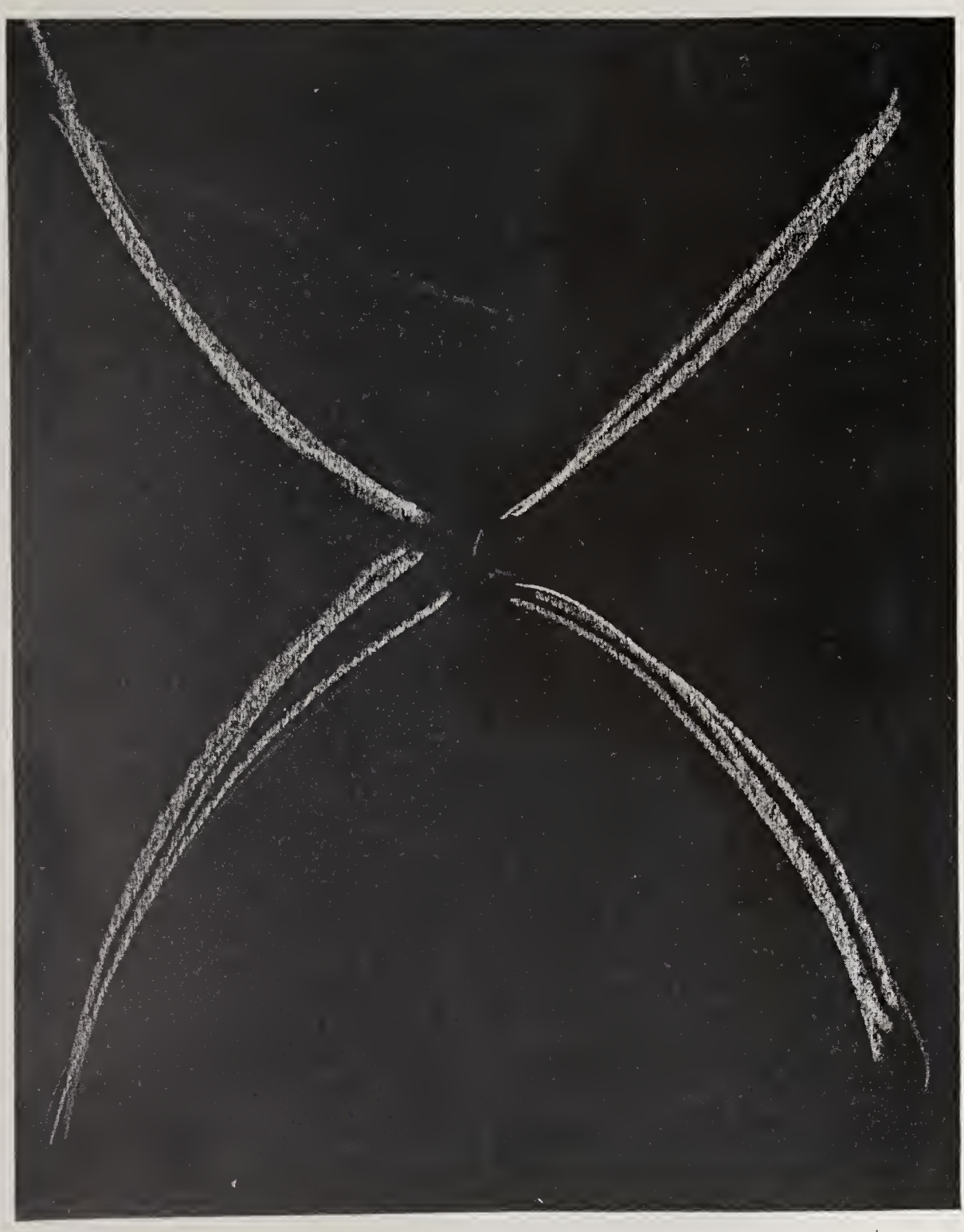
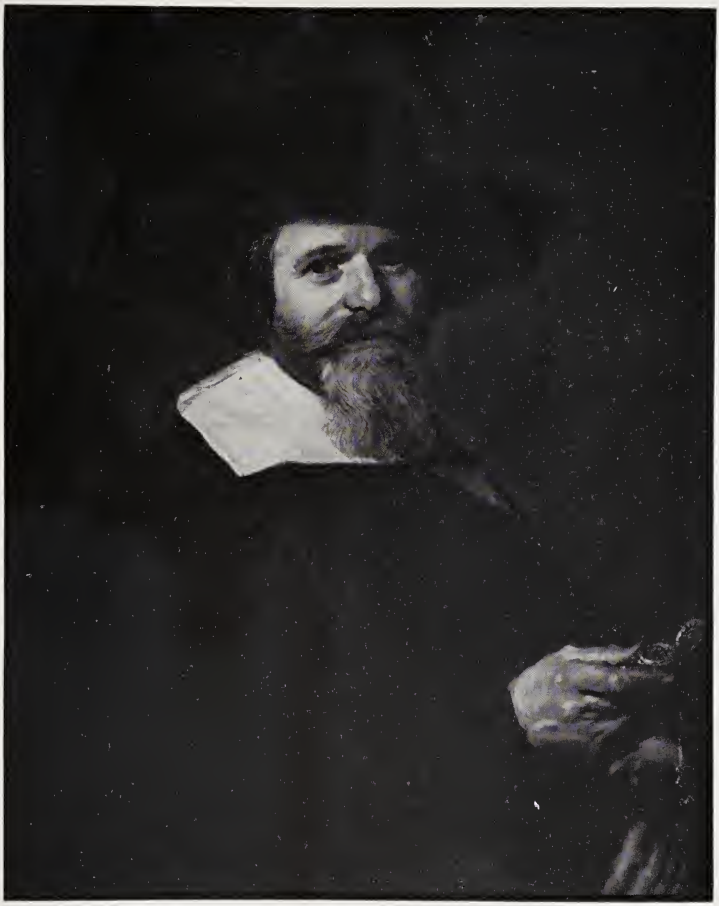
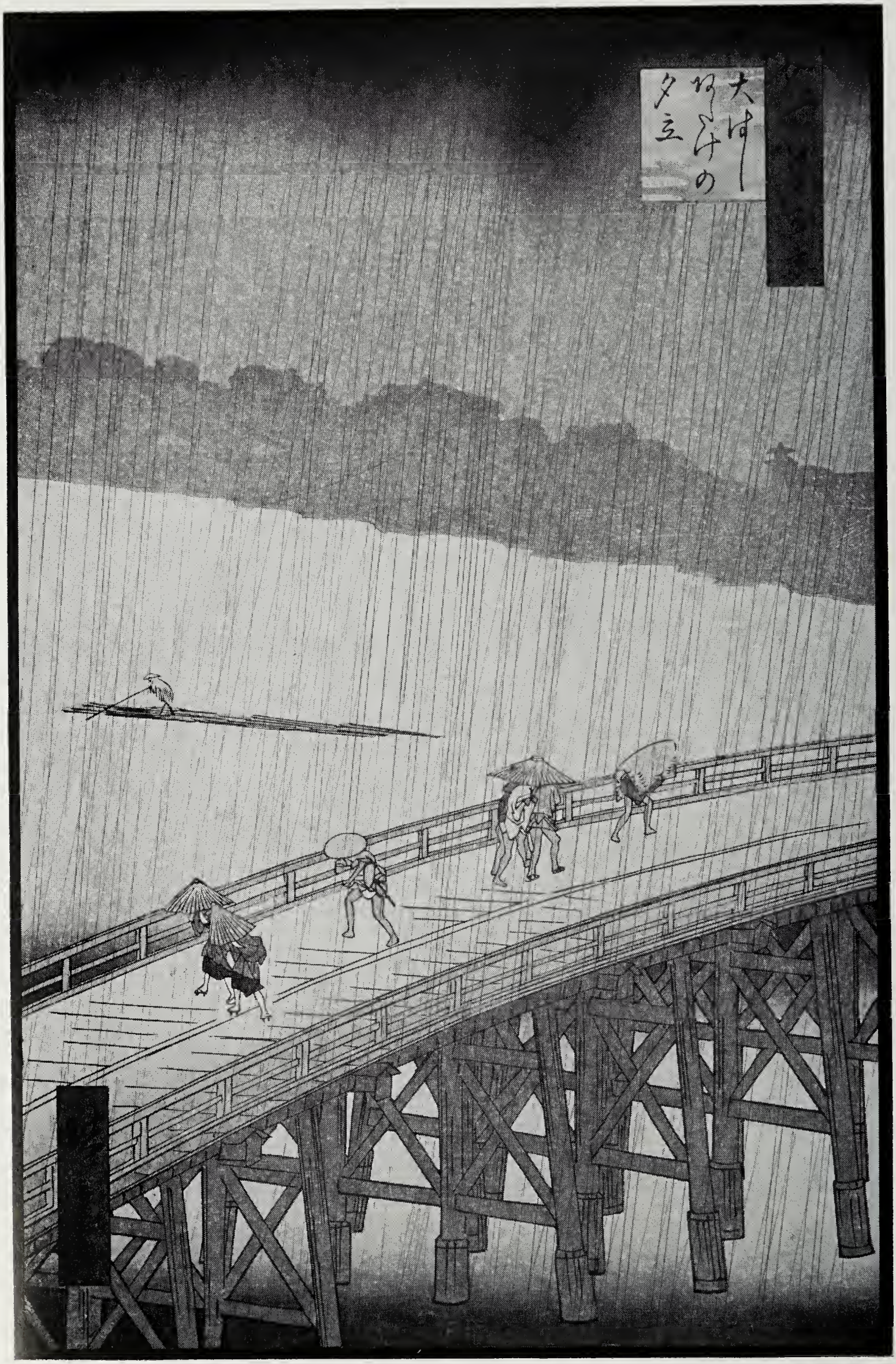


Diagram for *A Dutch Burgher* (Plate 33)

PLATE 33



Frans Hals *A Dutch Burgher*



Hiroshige

*Bridge under Rain*
(Japanese Woodcut Print)

Van Gogh

*Bridge under Rain*
(Copy of Hiroshige Woodcut Print—Plate 34)

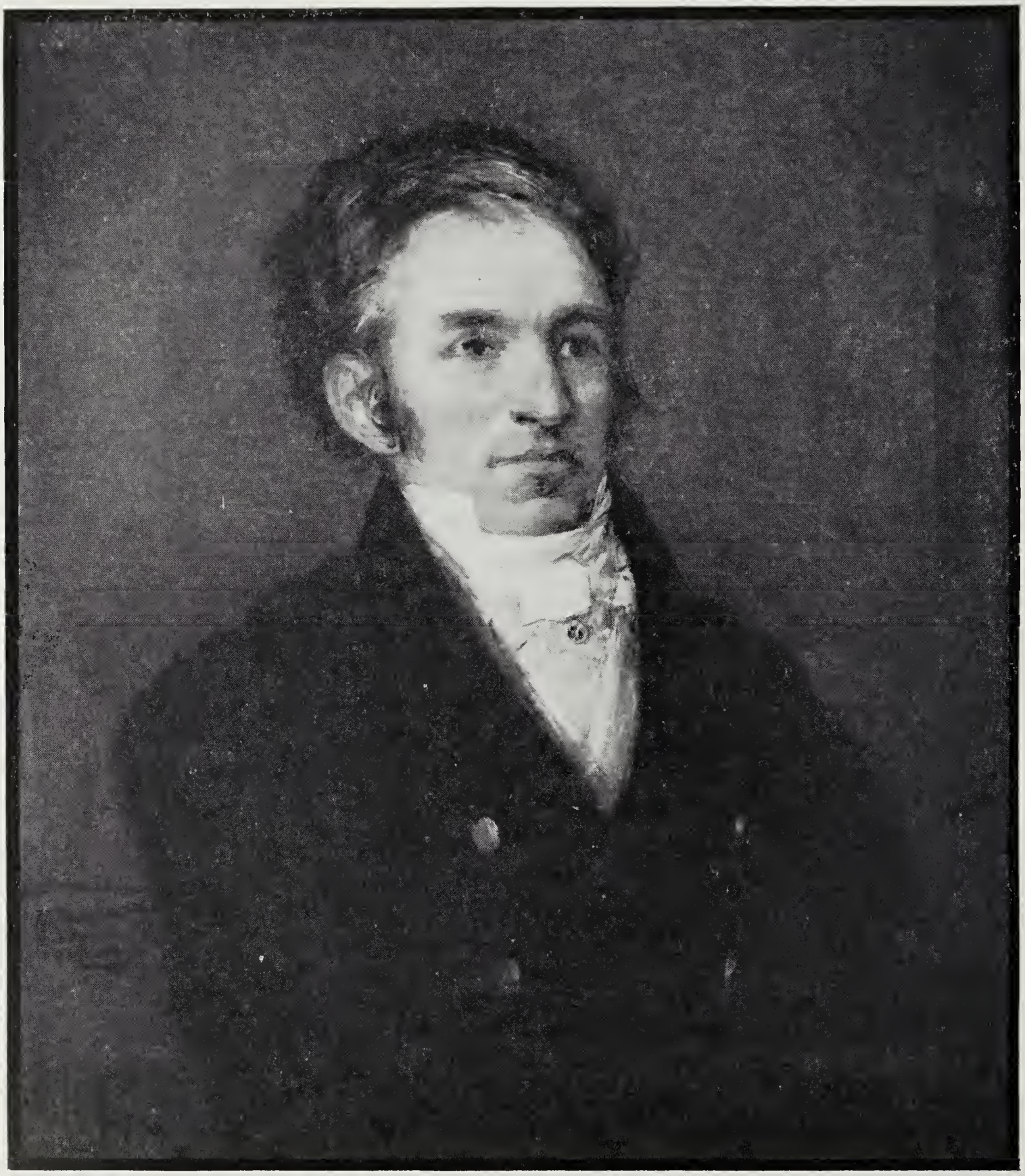
Monet

*The Japanese Woman*
(Courtesy Museum of Fine Arts, Boston)

Van Gogh

*Père Tanguy*
(Musée Rodin, Paris)

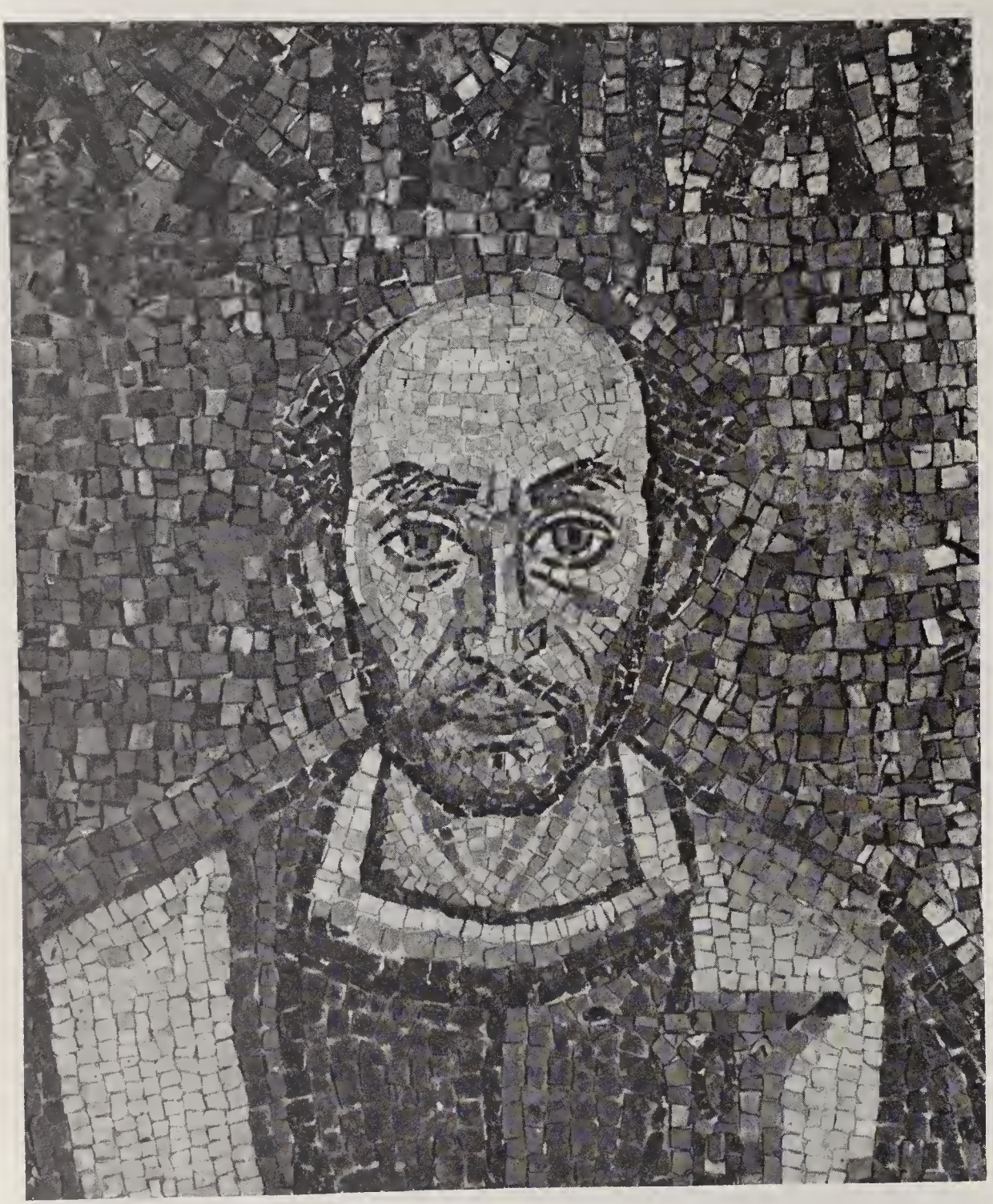
Plate 38



Goya *Don Galos*

FOLD-OUT

Plate 39



Byzantine Mosaic

Detail from *Giustiniano and his Retinue: Maximillian*
(Basilica di San Vitale, Ravenna, Italy
Photograph—Alinari)

Plate 40

Van Gogh *Postman*

Plate 41

Matisse *Seated Figure*

FOLD-OUT

Plate 42

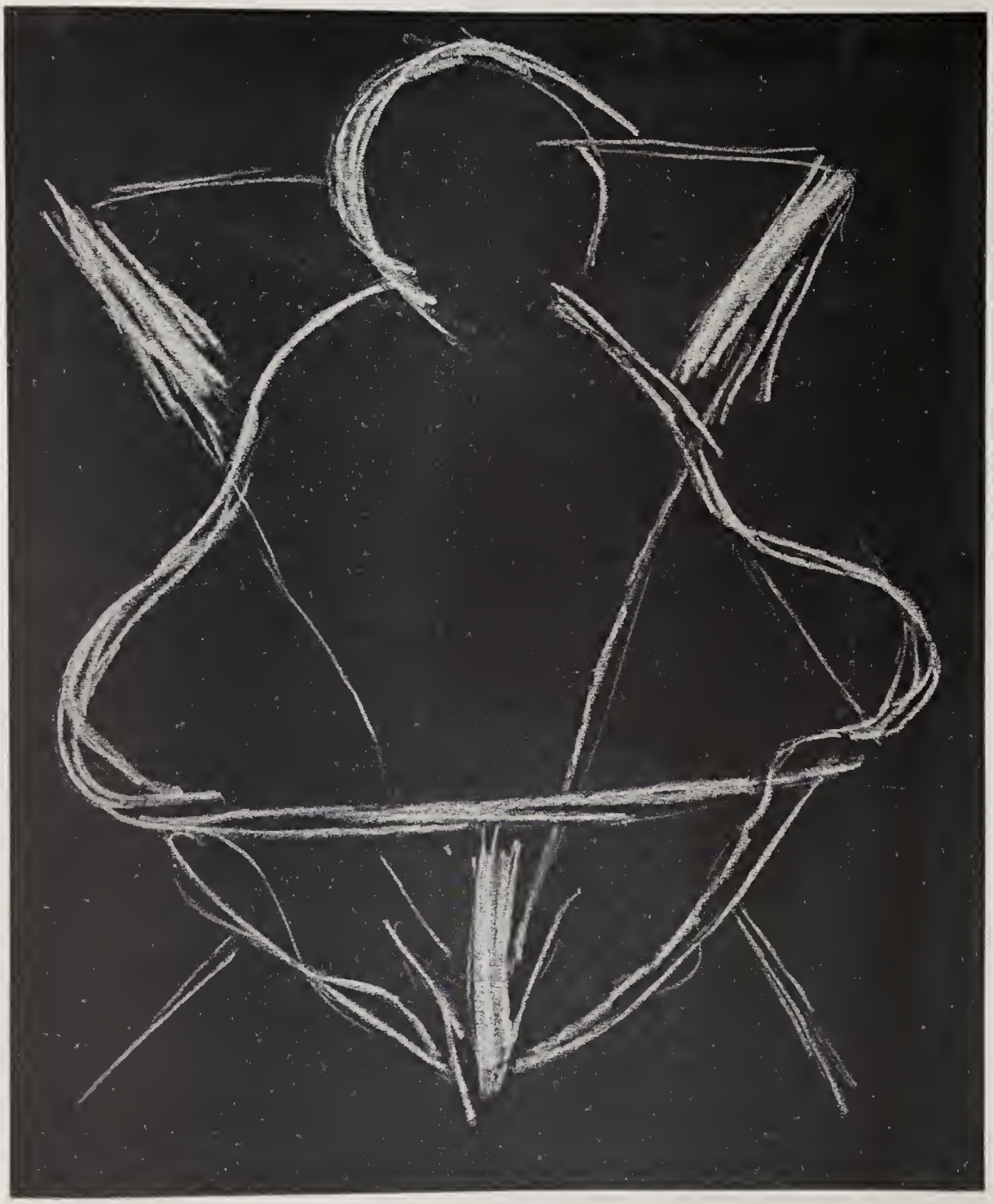


Diagram for *Baker Boy* (Plate 43)

Plate 43

Soutine *Baker Boy*

Plate 44

Van Gogh

*Dr. Gachet*
(Collection of Siegfried Kramarsky Trust Fund, New York)

Plate 45

Franklin Watkins

*Portrait of J. Stogdell Stokes*
(Philadelphia Museum of Art: Given by Members of the Board of Trustees)

Dogon Sculpture, Africa
Approximately 23¾ inches high

*Seated Couple* (back view)

FOLD-OUT

*Seated Couple* (side view)

*Seated Couple* (front view)

Plate 49

Brancusi

*Mlle Pogany*
(The Philadelphia Museum of Art)

Plate 50

Modigliani

*Caryatid*

PLATE 51

Zaire (formerly Belgian Congo) Sculpture
Approximately 23 inches high

*Chief's Stool* (back view)

Plate 52

*Chief's Stool* (front view)

Manet

*The Lady with the Fans*
(Louvre, Paris

Boucher

*Madame de Pompadour*
(National Gallery of Scotland)

Courbet

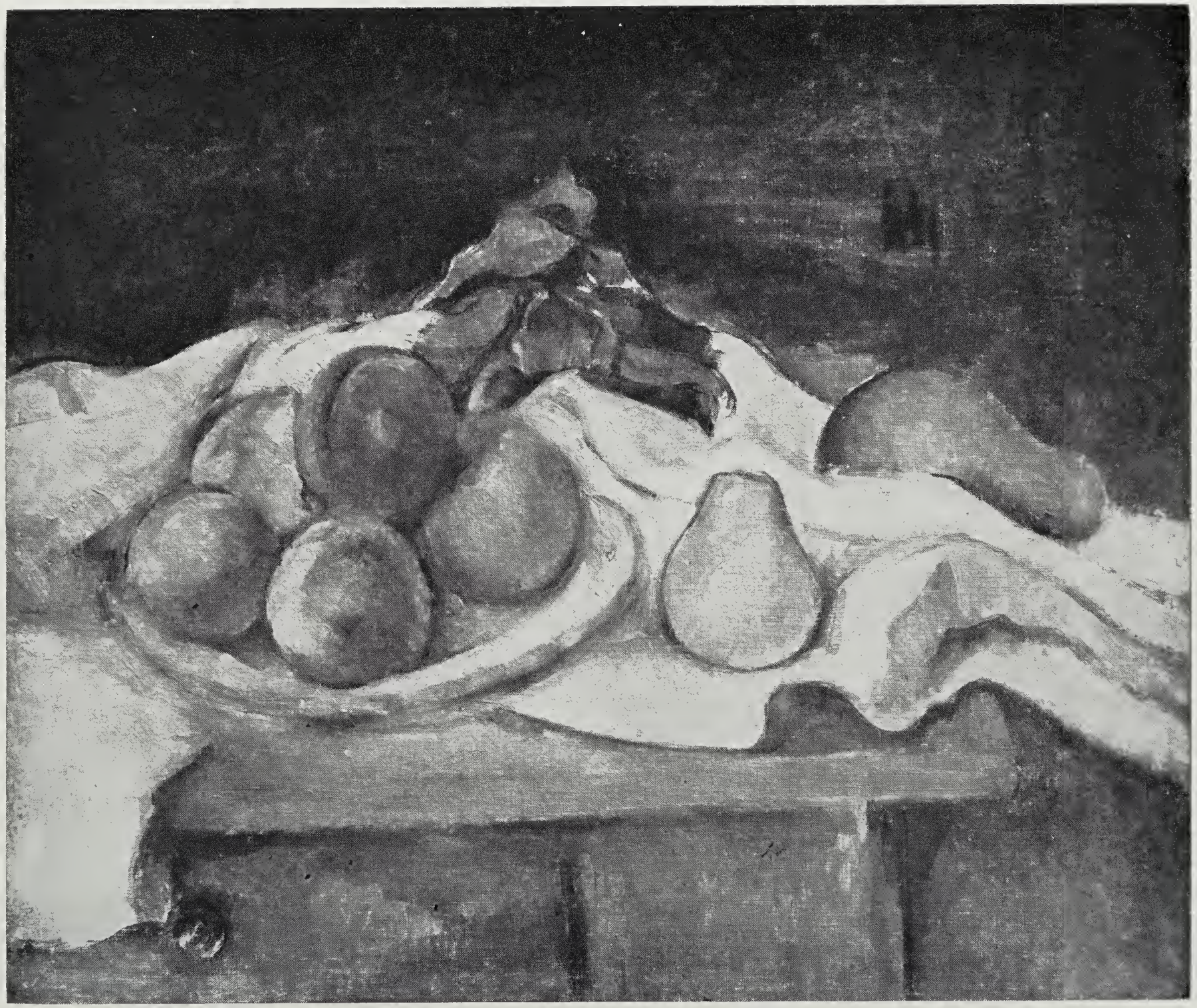
*Apples and Pomegranates in a Bowl*
(Reproduced by courtesy of the Trustees,

Matisse *Blue Still Life*

Renoir *The Writing Lesson*

Renoir

*The Cup of Chocolate*



Cézanne *Peaches and Pears*

Chardin *The Laundress*

Plate 61

Titian *Endymion*

Van Gogh

*Nude*

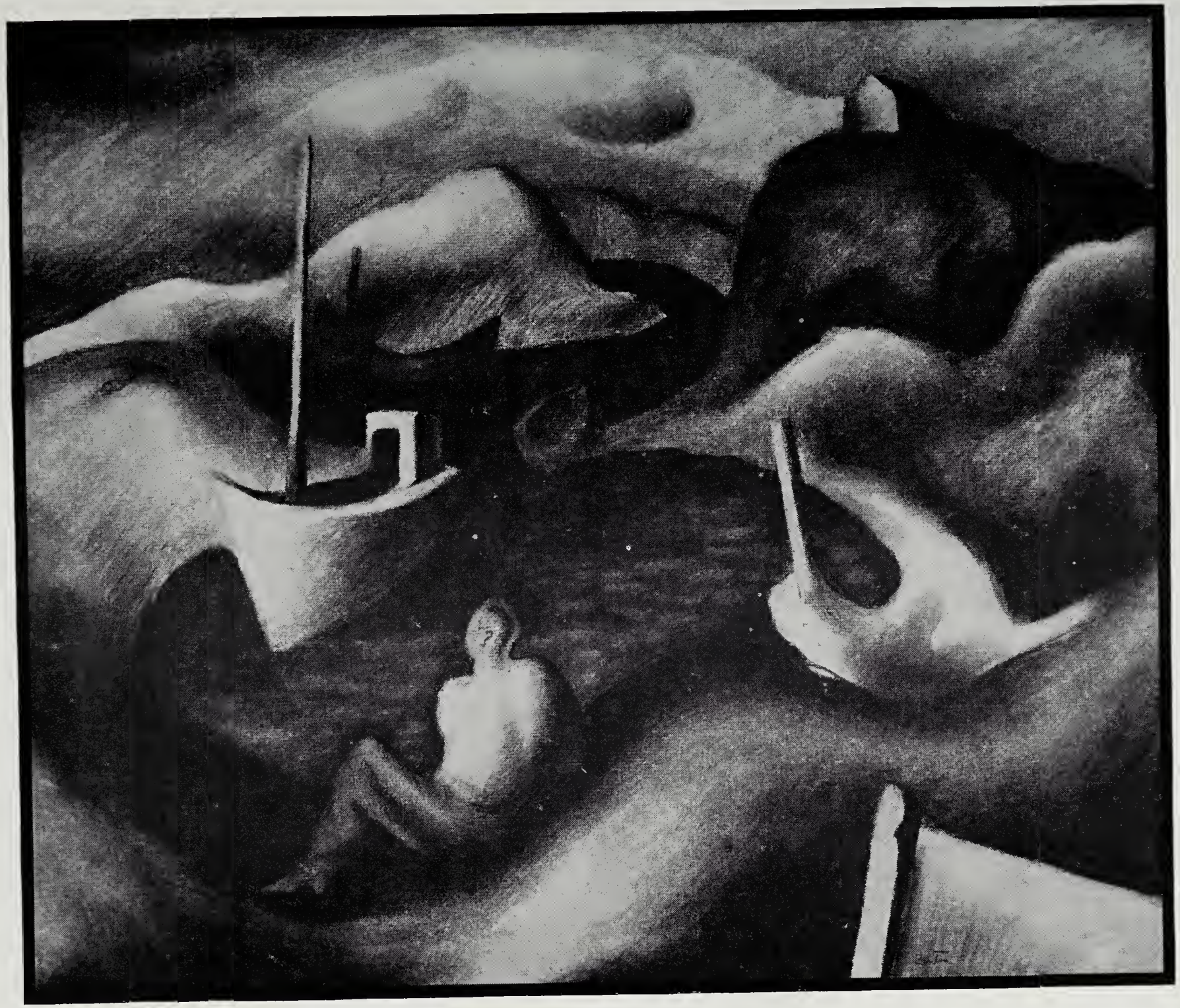
Sisley

*River Scene with Ducks*

Cézanne

*The Card Players*

Daumier *The Drinkers*



Thomas Hart Benton

*Figure and Boats*

Claude le Lorrain

*Harbor Scene, Venice*

Berckheyde

*Street Scene*

Sloan

*Reclining Nude with Green Scarf*

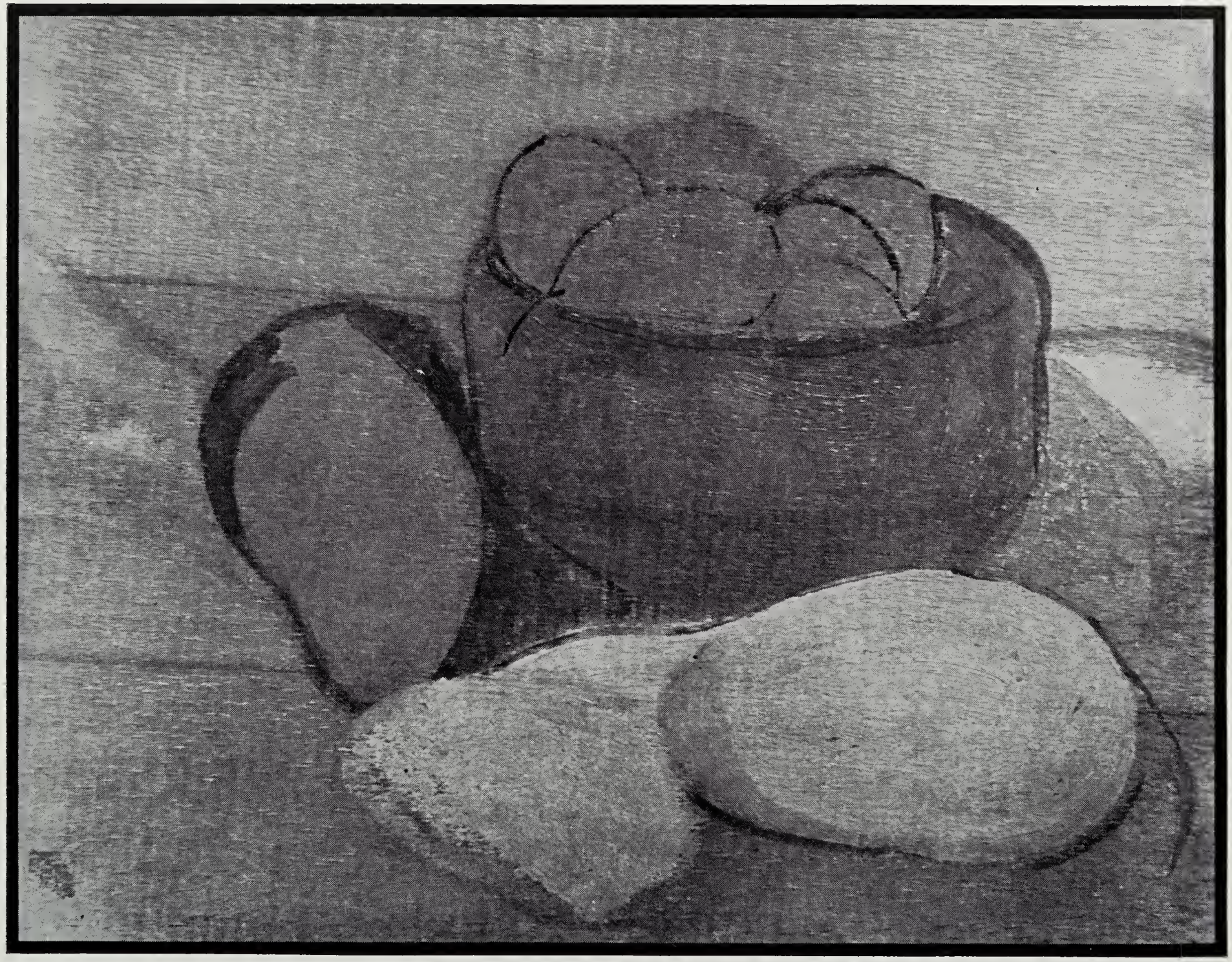
Manet *Tarring the Boat*

Sloan

Detail from *Reclining Nude with Green Scarf* (Plate 69)

Manet

Detail from *Tarring the Boat* (Plate 70)



Marie Laurencin *Still Life*

# Curriculum of the Art Department

### FIRST YEAR—BASIC COURSE

Fundamentals of art and education. The problem of appreciation. The objective method. The roots of art. The art in art. Learning to see.

### SECOND YEAR

Application of basic principles of art and education to a systematic study of the aesthetic development of the important traditions in painting and of the work of individual artists.

### SEMINAR AND RESEARCH SESSIONS

Individual study-projects in the arts and sciences based on the Foundation's educational method.

## PUBLICATIONS AUTHORED BY MEMBERS OF THE ART DEPARTMENT STAFF

The Art in Painting
Albert C. Barnes

The Aesthetic Experience
Laurence Buermeyer

An Approach to Art (*Out of Print*)
Mary Mullen

Art and Education
Dewey, Barnes, Buermeyer, Mullen & de Mazia

Art as Experience
John Dewey

Primitive Negro Sculpture
Paul Guillaume & Thomas Munro

The French Primitives and Their Forms
Albert C. Barnes & Violette de Mazia

The Art of Renoir
Albert C. Barnes & Violette de Mazia

The Art of Henri-Matisse
Albert C. Barnes & Violette de Mazia

The Art of Cézanne
Albert C. Barnes & Violette de Mazia

## ALSO AVAILABLE

Journal of the Art Department